

THIS WEEK: "Critics and Criticism in New York," by Henry Miller

JANUARY 25 1911

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THE NEW YORK  
DRAMATIC  
MIRROR



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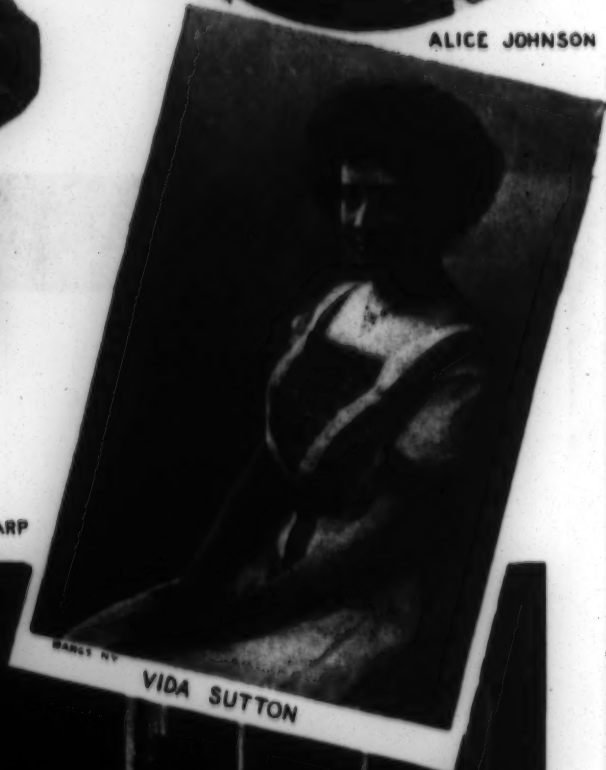
BYRON NY  
MARIE TEMPEST AS BECKY SHARP  
IN VANITY FAIR



ALICE JOHNSON



WHITE NY  
CHRYSTAL HERNE



MANGS NY  
VIDA SUTTON



MABEL CRAWLEY

ALBERT GRAN

WILLIAM FAVERSHAM

NINA HERBERT

IN "THE FAUN"

PLAYERS IN CURRENT DRAMA AND A SCENE FROM "THE FAUN"



# The New York Dramatic Mirror

VOLUME LXV

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No. 1675

## Judging the Public

**G**ENERALITIES that do not always glitter are spoken and written of that compound creature, The Public, which has to do more vitally and effectively with the theatre than with any other human institution.

There are many sections or subdivisions of the public, and among them are the thoughtless, who are unnumbered; the frivolous, who are a multitude, and the foolish, not all of whom are in asylums.

Are not theatrical managers—and possibly actors—too prone to unskillfully estimate the public in its relation to their labors and ambitions?

Eliminate the thoughtless, the frivolous and the foolish of the public that are pleased with things trifling and frippery rather than with things of worth in the theatre, and a great mass of people remain to be accounted for and to cater to on lines of art and dignity.

In fact, if the theatre were to rely solely upon the light-headed among the public, the number of playhouses and actors now in operation and activity would be found to be out of all proportion to commercial possibilities.

The greater mass of the public are not of light mind and frivolous tendency. The serious affairs of life, which include manifold industries, numberless enterprises of moment, and many vocations that keep the world in movement prove this. And they prove much more.

The great majority of persons, in truth, are more or less serious or earnest in their daily walks, and they visit the theatre for some purpose not related to mere futility. Among them there may be thousands that enjoy light entertainment as they enjoy the condiments that flavor or the confections that sweeten a dinner, but in dramatic fare they incline more commonly and more frequently to the substantial. A busy man may desire now and then to foil mental strain with fooling, but he will visit the theatre more often for something worthy of his habitual thought as he fills his place in life's affairs. And many persons of the class that should form the theatre's most solid basis of patronage ignore the theatre, except upon rare occasions, because it cannot or does not continuously furnish the sort of drama that would compete with those social avocations which in recent times have multiplied in number. It is because of these many new social diversions, and the failure of the theatre to maintain certain standards—which well may be varied occasionally by nondescript and lighter entertainment—that the theatre has lost its hold upon the most desirable class of its patrons. The stage and its people a hundred years ago, and even at a less remote period, almost monopolized public attention outside of the diverse duties of the people. Actors and plays now are but incidents among the many things that engage attention.

Are managers not inclined too uniformly to underestimate the intelligence of the great number of men and women who should be the most faithful supporters of the stage? Is there not an erroneous inclination to lump the public together as thoughtless, frivolous or foolish with respect to the theatre?

All branches of art outside of the theatre, which embodies so many arts and in and of itself should be the most fascinating of institutions, flourish and progress without reference to the thoughtless, the frivolous and the foolish among the public. And who are those who are responsible for the development and patronage of the arts which, housed in galleries of painting and sculpture or in halls of music and the like, afford pleasure and instruction to the mass? They are persons of substance that have ambitions not bounded by their various vocations, and in right circumstances they all should be among the foremost as patrons of the drama. And they represent a vast number of other people who should naturally also be inclined toward the theatre.

Actors and managers—in fact all persons concerned with the theatre—live too solely in a make-believe world. Their environment is artificial and it breathes artifice. They do not realize, perhaps, that the great working public—men in commercial, financial and industrial life, and men in many exacting vocations—thousands who promote and administer large

affairs and tens of thousands engaged therein—are hard-headed and practical persons who deal in actualities rather than in seeming, yet who have artistic desires which the theatre, among other institutions, should seek to satisfy.

And the people of the theatre are apt to imagine a vain thing—that this multitude of active and earnest persons do not know good dramatic fare from the merely tolerable or the palpably silly. The fact is that there are thousands of men and women in New York—a full theatre patronage, in truth—and relative numbers in other large cities, that can discuss, discriminate and measure the drama in all its aspects, and the theatre in all its manifestations.

There are certain elements of taste that are taken by many concerned with the theatre as conclusive, whereas they are abnormal or fictitious. These elements relate to the floating mass of persons who affect the theatre districts—idlers, sensation seekers and the like—and bear no relation whatever to the greater mass of persons who do not frequent the theatre districts, but who should and would legitimately do so in right circumstances of dramatic supply.

Should not the theatrical notion of the public be reformed? And reforming it, would not a higher and more dignified estimate of its desires and its possibilities be wise?

## Dilettante Drama

**T**HE SOCIAL SEASON in New York, now at its height, shows an unusual tendency toward events that suggest the theatre. Entertainments, organized by persons of fashion, that smack of the stage follow one another in modish places and with modish surroundings. And that men and women of fashion—particularly women—still possess that dramatic instinct which is inborn goes without saying. Nothing in an exacting social life seems to destroy, or even dull, this instinct, although vanity and the ambition to shine in novel circumstances may seize it as a pretext.

Some of the entertainments of a theatrical nature organized and peopled by persons prominent in metropolitan society recently have been on a scale of expenditure that would stagger the average theatrical manager. Yet these entertainments, designed for a restricted public, have won all the success that was looked for by their promoters. They have amused the persons who witnessed them, as well as the persons who took part in them, and charity has gained the profits therefrom. And talent as well as beauty has been disclosed or newly shown by their means. In fact, more than one woman has entered the theatre professionally from such beginnings, and others who may find occasion to leave social life for the stage will find such amateur training of value.

In many large cities society is organizing these amusements with greater zest and in greater number from year to year. In Washington, for instance, this diversion has gone to the point of building a handsome theatre, called The Playhouse, whose objects are announced as threefold—social, artistic and charitable. This institution's promoters are among the most exclusive persons in society at the capital, including a number of its representatives of foreign governments. The new institution will be social in that it provides an attractive clubhouse designed to supply the creature comforts, at the same time affording a convenient meeting place for members. It will be artistic, because in the clubhouse is found a stage perfect in equipment, even though, in miniature, where plays or operas may be produced under skillful supervision. The Playhouse will possess the charitable feature in that a certain part of all receipts from productions will be set aside for some local philanthropic object.

The spread of this fancy among socially prominent persons may not develop events in sufficient number to seriously compete with the regular stage, but every such event does so compete in a measure in holding the attention of persons who might in other circumstances patronize the regular drama. That there is a growth of this spirit of self and mutual entertainment among the persons who should be the best patrons of the stage is apparent. Whether it will assume more formidable proportions remains to be seen.



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NEW YORK, ..... JANUARY 25, 1911

## The Usher



Managers declare that this is a poor theatrical year, and for tangible proof point to various Broadway Theatres that remain dark for a week or two at a time in the midst of the season. They also refer to the absence of any theatrical sensation up to this date.

Having access to box office records, the managers doubtless know what they are talking about. Yet an examination of statistics open to the public indicates no hopeless condition.

Exclusive of classical revivals like those of *Sothern and Mariow*, exclusive of other revivals like *Diplomacy* and *The Importance of Being Earnest*, and exclusive of plays in French, German and Yiddish, New York saw between sixty-five and seventy first-class productions before the end of November.

Twelve of these are still running in the city, and apparently prospering. Eight of these twelve have passed the century mark in performances. Five other plays which have left the metropolis to go on tour, also had more than a hundred performances to their credit before departing.

Fourteen of these New York productions may be set down as failures incurring financial loss, as they have gone on the shelf with a record of less than thirty performances. Half of them ran for two weeks, five for three weeks, and two held out for only four and seven performances respectively. A few more plays, after a vain attempt to navigate on less turbulent currents outside the metropolitan whirlpool, have also sunk to the bottom of the sea.

Apparently the early Winter has contributed fifty new plays that will pay for themselves before the season is over. Is this a poor record?

"Burial in Westminster Abbey, a statue in one of the main streets of London: these are marks of honor the highest we can pay to any citizen after his death," says the London *Saturday Review* apropos of the recent unveiling of the Irving statue in that city. "Irving was a man of great character. Many who

demur to his being described as our greatest actor admire him for the intellectual and moral distinction on which H. B. Irving dwelt at the unveiling of the statue. But when all is admitted that can be said in respect and admiration for Irving, there remains an unaccountable element in the award of so great posthumous honors. Is it by way of redress; a mode of regret that a man like Irving committed his fame to an art so ephemeral as the stage? If we remember rightly, Burns is the only poet who has a statue in London. Sir Arthur Sullivan is the only musician, if we may add the weeping lady and reckon the whole a statue. There is now a bust and no more of Dr. Johnson. There is no painter. Is the idea about all these that they have left tangible results sufficient for remembrance? Our classification of statues is now into those of kings and queens, field marshals and generals, politicians and actors. Westminster Abbey and statues seem to be the protest of one generation that admires, against the next that it knows will be indifferent."

Ellen Terry believes that Shakespeare should be studied in the schools, even in the lower grades.

"I should like to see the rising generation learn even a little of what Shakespeare has taught me of life, real life, and of human emotions and goodness and charity," she says.

"The authorities of your free educational system should authorize a thorough study of at least the principal works of Shakespeare. There is so much sound sense, history, philosophy, and moral example in Shakespeare that I know he would appeal to all the pupils, and create a desire to read better books than the trashy ones so lamentably popular."

Washington players are promised for the Spring, possibly in early May, the appearance of May Irwin as Sir John Falstaff in *The Merry Wives of Windsor* for the benefit of a leading philanthropic institution in that city. Immediately following the event, it is said, Miss Irwin will give a special performance on the college campus at Harvard.

Miss Irwin, in referring to the announcement of the performance, says: "It is nothing new for women to play male parts in Shakesperian plays. I am aware that Falstaff is always conceived as full bearded but sometimes traditions are only stage traditions. After all Falstaff was just a big swashbuckling cavalier. What is to prevent me from wearing a cute little mustache and making Falstaff a swaggering swell? Of course, I wouldn't want to say at this time, that I would depart to that extent from stage traditions, but I see no reason why I should not play Falstaff and play the part in a way fairly to represent the great author of this famous character. I know I should enjoy doing it."

And it is safe to say there will be a large audience that will also enjoy it.

This purposed appearance does not seem to be inspired by any special desire on Miss Irwin's part to destroy the traditions of Falstaff. She is a comedienne, and there is no character in the drama more unctuously comic than the fat knight. A simple sum in arithmetic may be applied here. One and one make two. It will simply be the juxtaposition of an enjoyably comic actress and a very comic part.

And, by the way, Eddie Foy plans something quite as promising. In spite of the holdings of certain critics, Mr. Foy insists that he can play Hamlet seriously. His burlesque of the part bears no relation to the legitimate possibilities, he claims. "I could even play Romeo straight if called upon to do so, in a proper atmosphere, but I'm not going to attempt legitimate drama in a burlesque environment," he says and adds:

I know the technique of the stage down to the minutest detail. I'm not a one-part actor. I can play many parts. The clown I do is only one, perhaps my best one, but because I've played it more often than other parts the critics think I'm incapable of other characters. Why, I used to play villains, lovers, heroes, etc., years ago, and I was at one time Maude Adams' player sweetheart in the old Alcazar Stock company in San Francisco. The play was called *Kepler's Fortune*, and besides Maude and I as the lovers in the drama the cast included Jeffreys Lewis, E. J. Buckley, Augustus Williams, Frank Mordant, and George Osborne. Next season I'm going to do another Shakespearian part, and just to prove I can play something besides a clown I shall play the new Shakespeare character straight in a sort of a prologue, then burlesque it, and then play it legitimately at the end of the piece.

"You wouldn't expect Booth to burlesque Hamlet in legitimate drama?" remarks Mr. Foy. "Why should I be expected to play the Dane straight in a burlesque bill? Why, Thomas Keene, our greatest Richard III, was a burlesque actor for years."

These plans surely involve something worth waiting for.

## PERSONAL

**WALDRON.**—It was expected after Charles Waldron's notable success as Brand in *The Fourth Estate* that his next appearance on Broadway would be as a star. His managers, Liebler and Company, also strengthened this belief by announcing their intention of starring him soon in a new play by Hall Caine. As yet nothing has come of this and Mr. Waldron has come back to New York as a member of the Judith Zaraine company. Even though he is not starred or featured he has a star role, for Arnold Daly preceded him in the part by one season. Mr. Daly opened in the play, its first title being *The Pickpocket*, but later called *The Strong People*, in Chicago last season. Mr. Waldron succeeds him and does no inferior work.

**MAY.**—From London comes news concerning Edna May, the American girl who went to London in *The Belle of New York* and never came back for permanent residence here. It was in 1898 that Miss May was thus enticed from her native country and thereafter appeared here only as a visitor. In 1907 Miss May married Oscar Lewisohn, a New Yorker, and retired permanently from the stage, continuing, however, to live in London. Miss May has now consented to reappear at the Savoy Theatre, London, for a few special performances of *The Belle of New York*, playing her original role of the *Salvation Lassie*. The performances will be given from Feb. 13 to Feb. 18 in aid of the Prince Francis of Teck Memorial Fund.

**KELLY.**—William J. Kelly is another legitimate actor to try his luck in vaudeville. Mr. Kelly last season was leading man in David Belasco's production of *The Lily*. At one time he was leading man for Proctor's Stock company in Harlem, and was the greatest favorite that this section of the city has ever known. The sketch in which he opened at the Plaza Music Hall two weeks ago is called *The Sacrifice*, and gives Mr. Kelly a chance to do the romantic drama acting for which he is well known. At present Mr. Kelly is "laying off," the inability to come to terms with the vaudeville managers being the reason, it is said.

**SHAW.**—Mary Shaw, that excellent player of many parts, has joined William A. Brady's production of *Mother* to play the title-role. Miss Shaw is not the immediate successor of Emma Dunn, whose interpretation of the role was one of the distinct hits of the past two seasons, but has followed Jane Corcoran in the part. Miss Corcoran, it will be remembered, played the role admirably during the run of the play at the Circle Theatre. She has now returned to the juvenile role which she originated in the same play. *Mother* is a decided contrast to Edna Macey, the repulsive role in W. J. Hurlbut's play, New York, which was saved from contempt only by Miss Shaw's art. Reports from the road indicate Miss Shaw's success in *Mother*.

**NETHERSOLE.**—Undaunted by the waste of time and expenditure which went for naught in producing Masterlinck's *Mary Magdalene*, Olga Nethersole and the Lieblers have begun preparation for Miss Nethersole's immediate appearance in Henri Bernstein's *The Redemption of Evelyn Vaudry*. The English adaptation has been made by Louis Parker. Evelyn Vaudry, like most of the characterizations for which Miss Nethersole is famed, is an erring woman. Further information of the play is withheld. Since Evelyn is said to be of a more sympathetic nature than Fanny Legrand (*Sapho*), Camille and Mrs. Tanqueray, undoubtedly in the play she finally reforms.

**LANGTRY.**—From London it is learned that Mrs. Langtry has gone into vaudeville. The event is spoken of as Mrs. Langtry's "debut in the varieties." It is remembered that only four years ago, in 1906, Mrs. Langtry toured the vaudeville houses of this country.



# CRITICS AND CRITICISM IN NEW YORK

By HENRY MILLER

IT IS READILY UNDERSTOOD and conceded that New York in matters theatrical stands pre-eminently important, particularly in a commercial sense. Naturally the general interest exhibited throughout the country in metropolitan affairs disseminates widespread reports of the theatre through the New York "letter" which is printed in every paper of importance in the United States, and through the many journals and magazines published here. Consequently, New York, by its acceptance or refusal of a play, vitally influences the development or the degeneracy of the theatre at large.

Clearly, then, in a court of such supreme power, whose verdict is paramount, the jurors should be capable, conscientious, untrammelled and withal keenly sympathetic in their attitude towards what even intends to move in the right direction. This consideration is incumbent upon them, not simply because of their local influence for good or evil, but more because of their tremendous responsibility in shaping dramatic evolution through the entire nation.

This is as it should be. There can rise no question concerning the helpfulness, the absolute necessity and the constructive value of true dramatic criticism. If we can hope for sure advancement, it will come from an honest and inter-dependent purpose of author, actor and reviewer.

Unfortunately, in New York city, such a condition does not exist, owing to a small element who for years have fattened upon the fears and cowardice of the theatrical profession, and have exerted an evil influence so great in its degeneracy and decadence that it has vitiated the preponderance of good. The actor fears not the tired business man, but the tired theatre-goer, the man of debauched indulgence, whose intimacy with affairs of the stage has developed an absolute apathy towards a sane play. When a writer is able to record nothing but the egregious and fat-headed assertion that he laughed or he cried, an actor may not care personally for the groundless inuendo, but he realizes what ruin may result from the circulation of such interesting items. These writers place a blight upon sincere, earnest effort by their slap-stick method of raising a laugh, which they fatuously assume to be wit and cleverness. That the victim does not guffaw with the joker does not prove him devoid of the elemental sense of humor. A man whose hands are tied is not likely to laugh at a slap on the face. To many it will not be difficult to visualize this mirthful microbe who has been enlarged through the lenses of fear, nor the hen-pheasant of the setting *Sun* who must be coddled before it coos.

Perhaps nothing is more pathetic than the con-



HENRY MILLER

tortionate attitude of the pandering manager towards this kind of a blighter. We find him one moment in a corner smarting from the sting of the slap-stick critic and berating him with vitriolic abuse, and the next moment we discover him debasing the utility of the ash barrel by plastering on it some condescending phrase which it has pleased this theatrically manufactured monstrosity to emit. In this way the utilitarian producer, philandering with playhouses, has nurtured this malady of metropolitan criticism.

Now, let us turn to the one who is really most culpable in this gross inequity, the proprietor or manager who criminally—either through design or indifference—permits the columns of his newspaper to be used for such malpractice. If through design, it were base flattery to call him coward. If through indifference, he is no less responsible. To the latter, at least, I respectfully appeal in calling his attention to the injustice that his lack of consideration works.

Here let me recognize with gratitude those writers of trained acumen who are able to analyze the values of a performance with mental vigor and clarity that do credit to themselves and honor to their profession. In the small per cent. of writers who fail to distinguish between petty personalities and fundamental universalities, I do not include that numerous company of critics who light their path with moderation and jus-

tice. They realize instinctively that abuse does not serve the purpose of criticism, and they forget neither their own dignity nor that of their profession. The consideration that they show in their condemnation as well as in their approval has created a demand for equal consideration from those few writers who display only contempt or condescension. The critics who have won admiration and respect are virile, understanding, wholesome and sympathetic. They do not descend to violence or hate to attract attention to themselves, for they have found a surer sort of ammunition for their guns.

Since the capable and kindly critics so far outnumber the decadent element, any mention of the disagreeable topic may seem like a great pothole about a very small matter. But we cannot stop with half measures in dealing with Billingsgate scrawlers who take a perverse delight in scarring the souls of men and in ripping honest reputations to pieces. Their effrontery has invited their reformation or their destruction. From a jury whose power by the virtue of its composite verdict is so vital to the theatre, every decent minded man or woman, in or out of the theatre, critic or playgoer, must long to cast out the biased or bought, venal or vindictive element that debases a great usefulness, stultifies the ambition of the actor, traduces the endeavor of the well-meaning producer and discourages the public in its belief in the value of trained opinion.

For the dignity of the dramatic press, I appeal to every capable and well meaning writer who is content to serve the purpose of criticism. When a man has lavished time, money and effort on a project, he is entitled to something besides disgruntled abuse, even if his efforts fail to make the desired effect. I ask not for less criticism, but for less abuse, and that does not seem to exceed the bounds of reason.

My denunciation of the disheartening methods that a few writers pursue for no adequate reason, is inspired by my great regard for the indispensable value of dramatic criticism, without whose help the theatre cannot progress and by my gratitude to the many who are unselfishly giving their lives to work not for the gratification of their own personal vanity at inspiring fear—a kind of fear we entertain for a polecat—but for the purpose of bringing whole-hearted help. These kindly men, I have reason to know, exist in every part of this country, and they will appreciate and assist every effort to purify the body critical. My plea is simply to cast out the bitter seed from the heart of New York.

*Henry Miller*

## A CLERGYMAN ON CENSORSHIP

The Rev. George W. Fuller, chairman of the Amusement Censorship Committee at Spokane, Wash., said in an address to the Association of Collegiate Alumnae of that city, that there has never been any satisfactory censorship of the stage.

"Every attempt," said he, "has resulted in the ridiculous. Plays with a true lesson and real living meaning, like Ibsen's or Shaw's, have been forbidden the boards, while insipid dramas which leave a distinctly bad taste in the mouth have been permitted to run.

"The censor in London is all the time giving object lessons as to how foolish such an institution may be," continued the reverend gentleman. "He forbade Mrs. Warren's Profession, which is not immoral, though perhaps offensive to good taste, and permitted

The Wife That Never Smiled. A rather objectionable play is just now running in London, while the royal censor, in revising the opera Salome for English audiences, not only decreed that the head of John should not appear, but also decided that the Biblical names must be cut out. John the Baptist was referred to as 'the prophet,' and instead of place names in Palestine, 'the Highlands' and 'the Lowlands' were used." The Rev. Mr. Fuller adds:

It is also wrong to limit the stage to the needs and intelligence of high school children. If silly girls and immature boys flock to the plays for which unintelligent reformers have whetted a morbid appetite, the main fault is in the home. There are books and plays which are proper food for adults, but not for children, and when we hear some parents inveighing against the theatre we

know that they are making a confession of their own lack of control over their offspring.

The stage must enjoy the right of free speech, with the same risks that attach to freedom of speech everywhere else. In holding to this principle I firmly believe that no flagrant abuse of decency will long be tolerated.

Mr. Fuller described the needs and difficulties of a censorship of moving picture shows, burlesque and vaudeville. "In these fields," he said, "censorship is often imperative, and its sole danger is in the line of graft. The amusement business is immense, and where censors are attached to the police department, as in Chicago, there is a great opportunity to bleed the amusement managers."

It is gratifying to chronicle conclusions so sound from a clergyman.



# THE MATINEE GIRL

EVERY MAN to his hobby. "Back to nature" is William Faversham's, which his keenest critic, his wife, says is the reason he is doing the best work of his career in *The Faun*.

A strange personal note in the history of the play is one which no press agent has ever piped. Playwrights search the heavens above, the earth beneath and the newspapers which waver between the two, for ideas. The young man who wrote Mr. Faversham's offering found the inspiration in Mr. Faversham himself.

Mr. Knoblauch came from his rooms in London for a week end with Mr. and Mrs. Faversham at Chiddingfold. When he arrived he found his hostess at the white framed door of the old red brick Manor to receive him. She led him through the quaint rooms of the Elizabethan house to the lawn at the rear and sitting in the shade of a century old tree, the branches of which swept the ground, they talked of home and of Broadway events.

Presently the visitor's attention wandered from his attractive hostess to a dark figure performing boyish antics on the high boughs of an apple tree, while two small boys danced gaily around the tree.

"Who's that?" inquired the playwright.

"My spouse, William Faversham. Indoors he is a fairly dignified gentleman, but out-of-doors he goes mad."

"He looks like a faun," said Mr. Knoblauch. He placed his hands at his mouth extemporizing a megaphone. "Faversham, I say, come down. I've got an idea for a play."

"Hang plays!" roared the matinee idol aloft.

"Billy, come here," commanded his wife.

Reluctantly that gentleman descended, and gloomily came to play his duties as host. That afternoon the event for which Mr. Knoblauch had been invited took place. William Faversham, Jr., received his delayed christening. In the drawing-room of the Old Manor the elder Faversham bore himself decorously as became the parent of a lad arrived at the christening age.

"The faun in society," whispered the playwright to Mrs. Faversham. "I've got the right idea for his play."

"I think you have," murmured Mrs. Faversham beneath the smile with which she received her neighbor's congratulations.

And so, the audience thought, on that first night at Daly's when, save for the negligible leopard's skin, the star kept his promise made over the tea cups at Chiddingfold last Summer, to "come on the stage naked."

The Faun, all innocently, has given sophisticated Broadway a new naughtiness: "Mamma, now I'm a sheep."

Versatility, thy name is Emmett Corrigan. Mr. Corrigan played a western hold-up in two acts of *The Deep Purple* on Forty-second Street, and dashing to Forty-fifth, played a dreamed old Polish philosopher in the play *Judith Zaraine*. Moreover he played them well, gracefully dropping thirty years in his dash from Forty-second to Forty-fifth Streets. *Judith Zaraine* is a play of aliases. It was first known as *The Pickpocket* until the newspapers desecrated the title by publishing a rude realistic account of the fight of the star with the stage manager. After the star had been severely routed in the fistie engagement there issued from the New York office irony in the form of this telegram: "Change title at once to *The Strong People*," and that night after his defeat the battered star played the strong man of the piece. Eventually, the male star having set, a female star was chosen and the drama of many tribulations became *Judith Zaraine*.

Emmett Corrigan has cut the Gordian knot that tangled the speculative minds of the metropolitan critics. They marveled that *Friaco Kate* could so swiftly and deeply fall in love with the Western hold-up that when he is arrested while their acquaintance is but a half hour old, she sells the lease of her house in all its furniture, parting with all her household wealth, to save him from a life sentence. Mr. Corrigan who plays the hold-up knows, but the secret may not be printed. He tells it only to a select circle of his own sex.

Billie Burke, her mother, her adopted daughter, her new French maid and her twin white poodles is installed in the only apartment in New York where the sun shines from four directions at the same time.



Cambell Studio.

BILLIE BURKE AND PROTEGE, CHERRY WATSON

With their two dogs, Tutti and Frutti

This white frame for the auburn haired young star, that seems a house of glass, so openly does it court every stray sunbeam that dances across the Hudson, is on Riverside Drive, and stands exactly half way between gayety and gravity. Its neighbor on the right is Claremont. Its neighbor on the left is Grant's Tomb. The house at Yonkers to which last season Miss Burke motored every night after the play has been denuded of its furnishings, and the gold drawing-room, the mahogany dining-room, and pink bed-room appurtenances have moved up higher, in close communion with the mighty Hudson and the white Palisades.

On the piano in the drawing-room is her newest mascot, an undergrown, toy violin which came with a duly autographed note from Charles Frohman asserting that it is a Stradivarius.

Two women of mighty energy have demonstrated within the year the limit of human energy. Mrs. Fernandes, human dynamo though she was, folded tired hands and began her infinite rest. Last week Mrs. Beaumont Packard, who had done the work and borne the sorrows of many women, had no more words of cheer nor courage to speak and her voice was lost in the utter silence. The business of both these able women has passed into the hands of their children, but Broadway will long re-echo their names.

The encounter of a belligerent star and a bellicose playwright, resulting in the star's bringing his play and himself back to town, recalls the prophecy of one Shakespeare: "When cloud meets cloud, then follows thunder."

Josephine Victor has plucked personal victory from a play's defeat. A manager seeing her play a Spanish girl in the farce *The Other Fellow*, has selected her to play such a character in *Shadows*. Miss Victor's liking, if she has any, for male society will be gratified, for she is the only representative of her sex in a large cast.

Jobyna Howland has returned from England with a new and improved viewpoint of the Englishman. She had regarded him as a humorless individual. She had denied the existence of English humor as strenuously as the atheist denies the Deity. But she returned from a tour of the old cathedral towns a chastened woman. It was a bent old warder of the ancient church at Canterbury who converted her.

Studying a fresco through a critical glass the tall beauty said: "Don't those pilgrims look funny with their noses broken off!"

The warder turned solemn, rheumy eyes upon the fair philistine. "Madame," said he, "if you had stood there for seven hundred years you wouldn't have any nose left either."

Miss Howland, as proof of her conversation, relates the story of the speech by an English archbishop on the occasion of an engineers' convention.

"Gentlemen," said the great cleric, "I congratulate you upon your work in uniting the remote portions of the British Kingdom and bringing together its diverse peoples, the Englishman who loves his beer and his Bible, the Welshman who prays on his knees on Sunday and on his neighbors the rest of the week, the Scotchman who takes communion and everything else he can lay his hands on, and the Irishman who doesn't know what he wants and won't be satisfied until he gets it."

Bertha Donn, the eight-year-old child from the East Side, who plays *Cold-in-the-Head* in *The Blue Bird*, and in whom some of her older conferees profess to see a young Rachel, received as a farewell gift before *The Blue Bird* joined the repertoire list of the New Theatre, and the company were scattered as the tribes of Babel, a doll from Light, Margaret Wycherly.

Little Bertha revealed all the wealth of maternal instinct to that wonderful doll that could go to sleep and that could avenge "Mamma." The small Rachel's guardian found her hugging the doll to her bosom and cooing:

"And Wycherly gave you to me—Wycherly gave you to me."

"But you should say Miss Wycherly, dear," corrected her amused guardian.

"Why?" demanded *Cold-in-the-Head*. "You don't say Miss Bernhardt. Just Bernhardt. No, they call all great actresses by their last name. And she went on, 'Wycherly gave you to me—Wycherly gave you to me.'"

gave you to me—Wycherly gave you to me."

Mabel Van Buren tells me that the Matinee maiden flourishes in Nebraska soil as desperately as in other regions. This card from "a admirer" indicates the truth of Miss Van Buren's conclusions:

I was to see you act last night; I would give everything to go on the stage, for I have always wanted to. Give my regards to those Rosson Midgerts; they do as good as Jeff. V. Johnson did. I hope I can get down and see you again before you leave town. So byebye, with best regards. A admirer. Miss B. De B.

Miss Van Buren says she receives many such proofs that the Theatrical fever is raging. She might profitably to their writers answer the question: "What the rekwisits for goin' on the stage?" with "More knowledge of readin' and writin'."

No, dear seeker after knowledge, Henrietta Crossman's play, *Duchess of Suda*, is not a new version of *Madame Sans Gene*.

Tim Murphy, lank and lugubrious, adorns the corner of Fortieth Street and Broadway, inquiring of passersby: "Ain't New York lonesome?" The long comedian is of the opinion that "for lonesomeness New York beats the one night stands."

To cheer him up ask him to tell you about Annie Gulon. Annie Gulon is his wife's elderly maid, the immovable neighbor of John D. Rockefeller, who refused to sell the "wee bit strip of land," and the tumbledown house thereon, adjoining his country estate, saying if it was worth so much to Rockefeller it was worth a little more to her, and that "anyway she liked John Day as a naylor."

Mr. Murphy asked Annie to sit in a scene in *The Texas Steer*. With eyes glowing with the delight of "bein' a real actress" she arrayed herself in all the imitation jewelry she possessed. A huge non-descript necklace adorned with great medallion pendants was the most striking feature of the strange array. Annie was placed with her back to the audience and her first thinking performance passed without need of severe criticism. That evening Annie asked the star for the privilege of a few minutes' private converse, a privilege which he graciously accorded.

"I want to know, Mr. Murphy, if I have to sit with me back to the audience all the toime?"

"Yes, Annie," returned the star.

"All right, sor, I only wanted to know where to wear me jewelry."

That night when Annie sat with her back to it "the audience" gazed in fascinated awe at the huge pendants of the brass necklace. Annie had turned it around. And in her wiry gray hair she had pinned her gold rimmed eyeglasses. THE MATINEE GIRL.





# PLAYS OF THE WEEK



## Knickerbocker—Chantecler.

Play in four acts, in verse by Edmond Rostand, translated into English verse by Louis N. Parker. Produced on Jan. 23, by Charles Frohman.

Chantecler.....Maude Adams  
Patou.....Arthur Byron  
Blackbird.....Ernest Lawford  
Peacock.....William Lowers  
Nightingale.....Mabelle Chapman  
Great Horned Owl.....Gustav von Seyffertitz  
Screech Owl.....Allen Fawcett  
Scops.....Edward Morrison  
Sparrow.....Maurice Stewart  
Sparrow.....Lillian Spencer  
Owllet.....David Wilson  
Owllet.....George Howlands  
Kite Owllet.....David Manning  
Game Cock.....Bertrand Marburgh  
Woodpecker.....Allen Fawcett  
Cat.....Fred Tyler  
Turkey Cock.....Walter Stanton  
Duck.....B. Peyton Carter  
Guinea Chick.....Wallace Jackson  
Cockerel.....Maurice Stewart  
First Cockerel.....Edward Wilson  
Second Cockerel.....F. Owen Baxter  
Third Cockerel.....David Manning  
Magpie.....Fred Tyler  
Rabbit.....Joseph Wallace  
Ten Fancy Cocks.....Messrs. Howlands, Fawcett, Silven, Moran, Wilson, Carhart, Hogarth, Clinger, Jackman, Graham

## Six Toads

A Guinea Pig.....Veronica Marsh  
Hen Pheasant.....May Blayne  
Guinea Hen.....Dorothy Dorr  
Old Hen.....Ada Boshell  
White Hen.....Margaret Gordon  
Gray Hen.....May Roberts  
Black Hen.....Lillian Spencer  
Three Other Hens.....Maybelle Chapman, May Southern, Margaret Boland  
Hen Turkey.....Helen Kraft  
Rabbits, Birds, Bees, Wasps, Grasshoppers, Voices

After considerable delay, Chantecler has finally crowed in English. The performance, intended to fulfill exactly the author's plain intentions, was as near a literal transcription as circumstances permit. The four acts relate the trials of the barnyard monarch who thinks that he has to crow to make the sun rise. Hostile conspirators are unable to pierce his assurance, until the hen-pheasant leads him away from their petty quarrels and proves beyond a doubt that the sun will rise without him. Overwhelmed for a moment, he returns to his domestic realm strengthened by the discovery. Henceforth he will sing to wake the sleepers who do not know the sun has risen.

Although the audience, a large and distinguished aggregation, applauded persistently at the close of each act, the enthusiasm seemed mostly a punctilious manifestation on the part of a fraction of the spectators, who came for the express purpose of admiring Maude Adams. Good reason they had to admire her, even though the role of Chantecler quite sheared her of many traits that have come to be associated with Miss Adams, and that have been strong bulwarks for her popularity. Little of that gentle charm can be utilized in dressing Chantecler. At least, however, no other actress on the American stage could have improved upon Miss Adams' conception and execution of the role. The hero was simple-hearted, direct, brave, and undismayed by opposition or by the discovery that, after all, his song did not summon dawn upon the eastern hills. The actress showed her taste perhaps best by the sense of proportion which shaped her work. Obviously, her show speeches were her tribute to the sun at Chantecler's entrance, her description of Chantecler's song in the second act, and

her declaration of her new faith at the conclusion. The first of these was the least effective and the most monotonous, partly through declamation and partly through her position on the stage. To the second, Miss Adams rightly gave her greatest strength. The last she ingeniously and correctly colored with the simplicity which is one of her chief native assets.

That her performance was interesting fulfilled the common expectation. When all is said and done, however, Chantecler is essentially a masculine role, and Miss Adams is essentially a feminine actress. She simply cannot pull out the diapason; her voice may be sweet and strong and clear, but it does not reverberate with the resonance that one longs to hear.

In this respect May Blayne was swimming with the tide, instead of against it. She was coquettish, alluring, and deceptive in the genuine Garden-of-Eden manner that could do everything but destroy Chantecler's belief in his work and himself. Her eccentricities of accent rather aided than hindered her embodiment of the eternal feminine.

Ernest Lawford put the physical sprightliness into his picture, but not the sleek and dapper neatness that were to be expected. His epigrams failed to snap and crackle, partly because of the English lines, which too frequently were so much wet gunpowder. In the third act his merry quips and wanton wiles were murdered in their infancy by Dorothy Dorr's entirely inadequate declamation of the Guinea Hen's lines.

Arthur Byron, Walter Stanton, and Allen Fawcett are not for an instant comparable to Jacob Wendell and Cecil Yapp, who played the dog and the cat in *The Blue Bird*. Their parts especially suffered from one fundamental fault of the entire play: the production is too realistic. Chantecler strives to utilize all the prosy details of fur and feathers, where *The Blue Bird* simply suggests them. Where any simulation must fall so far short of reality, no one can doubt for a minute—after seeing the two plays—the supremacy of an appeal to the imagination over an appeal to the perception.

William Lowers and Mabelle Chapman were notably good as the Peacock and the Nightingale, and the Chicks were fascinating.

In the translation Louis Parker has done a good deal of pedestrian work that jogs along easily, but certainly does not fly with Pegasus. As a whole it lacks distinction, and the cast are not versed enough in rhythmic speech to add anything in the way of beautiful declamation.

The scenery, while good, cannot be accused of particular beauty. The forest scene, coming nearest to it, was too large in detail to be picturesque, and too bizarre to be grand. The lights suffered from poor management in the first and the fourth acts. A hazy uncertainty showed here as well as in many lines. The play was not too ripe for plucking, although the cast looked weary from work. Time will doubtless smooth away many of the blemishes; at least, it is to be hoped so.

## DEATH OF MRS. CONRIED.

Mrs. Augusta Conried, widow of Heinrich Conried, the impresario, died at her home in this city, Jan. 20. Death was due to pneumonia. Mrs. Conried was born in this city forty-six years ago, her maiden name being Augusta Sperling. She married Mr. Conried twenty-eight years ago. Richard Conried was their only child.

## CHARLES RICHMAN IN VAUDEVILLE.

The two-a-day has lured another legitimate actor, Charles Richman, to its fold. Mr. Richman, assisted by Mabel Freneyar, opened Monday at Union Hill, N. J., in his own comedy sketch, *The Fire Escape*.

## Garrick—The Scarecrow.

Fantastic romance in four acts, by Percy Mackaye. Produced on Jan. 17, by Henry B. Harris.

Blacksmith Boss.....Alice Fischer  
Dickon.....Edmund Brown  
Rachel Merton.....Fola La Follette  
Richard Talbot.....Barle Brown  
Justice Gilead Merton.....Brigham Hayes  
Lord Ravensbane.....Frank Reicher  
Mistress Cynthia Merton.....Mrs. Felix Morris  
Micah.....Harold M. Christie  
Captain Bugby.....Regan Hugheson  
Minister Dodge.....Clifford Leigh  
Mistress Dodge.....Eleanor Sheldon  
Rev. Master Hand.....William Lewis  
Rev. Master Todd.....Harry Lillford  
Sir Charles Reddington.....H. J. Carvill  
Mistress Reddington.....Kensides Williams  
Amelia Reddington.....Georgia Dvorak

Whatever New York may think of it, Percy Mackaye has expressed more adequately than any other author since Hawthorne the odd mixture of mysticism and fatalism that inspired early New England. The zealous piety of the Puritan colony played strange tricks, betraying the serious patriarchy into grotesque and inadvertent humor. In *The Scarecrow*, the bizarre exaggeration of their earnest sobriety is personified in Dickon, the Yankee notion of the Evil One.

At the behest of Blacksmith Boss who ached to avenge the faithlessness of Gilead Merton, Dickon brought to life the scarecrow which he and Boss had manufactured, and sent this Lord Ravensbane to woo Justice Merton's lovely niece. Under the influence of Lord Ravensbane's tutor, Mr. Dickonson, who was no other than the Imp from the smoky forge, Rachel Merton forgot her own true love, Squire Talbot, and was about to transfer her hand when the young Squire confronted Lord Ravensbane with the mirror of truth, which Rachel had bought from the old hag, Blacksmith Boss. Although only a scarecrow, Lord Ravensbane had acquired a soul through his love for Rachel, and preferred to die rather than to endure Rachel's antipathy.

Although Hawthorne's story *Feathertop* in "Mosses From an Old Manse" furnished the skeleton of the plot, *The Scarecrow* is both a more human and a more symbolical narrative. In Mr. Mackaye's words, the play represents the tragedy of the ludicrous: the leading character, at first a creation of whimsical fantasy, becomes through serious treatment a pathetic figure that stirs pity and sympathy. Rachel, in her own purity, finds her stoutest weapon against the wiles of Satan. Gilead Merton suffers torments in supposing that Lord Ravensbane is his son, the child of Blacksmith Boss. What finally happens to the witch is wisely left to the imagination.

The theme of the play is externally not highly dramatic, because the opposition of forces never becomes spectacular. For many patrons, it may be a drawback to have the conflict symbolized rather than overtly acted. Even they, however, cannot miss some of the wealth of delightful detail that colors the drama. For example, the legs that Dickon gave the scarecrow were a poker and a broomstick, representing conscience and imagination, his heart was a boat, and his breath was the smoke from the devil's pipe. When the pipe was broken, Lord Ravensbane ceased to exist. In answering Squire Talbot's challenge, Lord Ravensbane chose sails for weapons, a bit of literary fantasy that preserved and heightened the native drollery of the piece.

Yet the Lord's answer to the Squire was delivered with so much dignity, sincerity, and nobility, that the absurdity of the situation turned into pathos. This was because of the admirable acting of Frank Reicher. From first to last, the puppet was a remarkable realization of the author's inner vision.



Her First Photograph



Nine Years Old



At Twelve in Vaudeville



To-Day

ELSIE JANIS PROGRESSIVELY PICTURED



His awkward, uncertain steps gradually acquired ease and grace as the play progressed, and his thin, piping voice, scarcely within his control at first, grew full and mellow when his soul leapt up to meet Mistress Rachel. No scene tested Mr. Reicher's histrionic ability more than the opening of the fourth act where a long monologue follows the dramatic disclosure of the mirror of truth at the end of act three; yet the audience listened in silence to every word. This role, new to the stage as Mr. Reicher conceives it, is consistent in every detail, although paradoxically it is both ludicrous and tragic.

Mr. Brees is being started in a subsidiary triplex role, fitted to his abilities. He is a sturdy Yankee inn, marked by brimstone breath and flexible tail. His capers and his jokes relieve the tragedy of his puppet's life with sardonic mirth. At times, the use of his carmine tipped fingers degenerates into mediocrity, but his energy and his methods of speech are invariably effective in the right way.

Goody Ricker, or Blacksmith Bess, is in the best of hands. Alice Fischer lines out the grim fanatic and touches her with humanity. She acts as if she knew what she wanted to do, and has no hesitation in the way it should be done.

Other roles are not so well cast. Fola La Follette plays prettily, but without distinction. Marie Browne and Brigham Royce are lay figures without much individuality. Regan Hughton did a clever bit. The covered gentlemen from Harvard had not been there long enough to acquire a Harvard accent. The Haddington family were capable.

The scenery could hardly be improved upon, and the special music by Robert Hood Bowers contributes no small amount of pleasure. The only weak spot in the action is the love scene between Lord Ravenshane and Rachel Merton, and that can be easily tightened up. The Scarcrow has only one rival in New York as present in solid, thoughtful interest, and it distances every competitor in unique qualities.

#### Herald Square—The Paradise of Mahomet.

Opera Bouffe in two acts, book and lyrics by Harry B. and Robert B. Smith, from the French of Henri Blondeau, with music by Robert Planquette. Produced Jan. 17 by Daniel V. Arthur.

Babouch	Florence Kolb
Vaninka	Bernice Merhoun
Clarisse	Albert Cecellus
Maboul	Joseph Guthrie
Prince Cassim	Harry MacDonough
First friend of the Prince	George Leon Moore
Second friend of the Prince	Harry Murphy
Bengaline	Grace Van Studdiford
Noah Vale	Robert G. Pitkin
Baskir	Arthur P. Stipple
Barstian	Charles Knapp
Woman	Marta Spears
Helene	Shirley King
Alphonse	Karl Stalf

Wine, woman and song; light, color and melody; mirth, beauty and youth, everything necessary for the delight of three senses, are offered in abundance in The Paradise of Mahomet. If Broadway doesn't accept the opera, then one must be convinced that Broadway doesn't know what it wants. There is a story for the logical, melodious numbers for the musical and vigorous comedy for the lover of ingenious fun.

Though not always crystal clear, the plot is never lost. Bengaline, a beautiful Turkish girl, became a wife and widow almost at the same moment for her husband left her at the altar to go to war, and never returned. Later she was betrothed to Baskir, a marriage broker, whose object was to secure her money. To accomplish this he had thrown over his gypsy sweetheart, Vaninka. Prince Cassim happened to see the beautiful Bengaline and became enamored of her. He did everything possible to break off her engagement to Baskir but without success. Finally Vaninka and Noah Vale, an American chauffeur, plotted on the very evening of the marriage ceremony to dope the wine and put everybody to sleep. In a comatose condition Bengaline, her aunt Clarisse, and Maboul, Clarisse's second husband, were transported to Cassim's palace where, on awakening, they were led to believe that they had died, and had gone to paradise. The ruse succeeded, till Clarisse's first husband, Alphonse, who was supposed to have died in foreign parts, appeared. His recovery from oblivion deprived Bengaline of his fortune which was to go to her at his death. Baskir refused to marry the now penniless Bengaline, preferring his gypsy Vaninka who was willing to take him back. Bengaline was thus left to marry Prince Cassim whom she really loved.

Musically The Paradise of Mahomet is as pretty as any opera seen on Broadway this season, and Grace Van Studdiford's beautiful lyric voice does wonderful things with the score. Miss Van Studdiford has little else to do but sing. She quite overshadows Bernice Merhoun, whose voice in less brilliant company would be considered excellent. Miss Van Studdiford's solos are exquisite and will lure many "repeaters" to the Herald Square.

It is evident that Silvio Hein, the composer of all Marie Cahill's operas, has refurbished Planquette's score to some extent, for several of the more striking passages seem like Hein and his own pretentious song, "Give Me All the Flowers," one of the most charming numbers of Marie Cahill's latest musical comedy, Judy Forgot, is offered in The Paradise of Mahomet as "I Have Found Them All." In Judy Forgot, Arthur Stanford did not give the song vitality but George Leon Moore does better with it in The Paradise of Mahomet. The unostentatious Mr. Hein conducts the orchestra, which has been augmented to the exclusion of the first two rows of seats and contributes not a little to the smoothness of the performance and the delicate light and shade of the music.

Harry MacDonough, Robert G. Pitkin and Maude

Odell are the comedy trio of the production. Mr. MacDonough gives some life to an insane role, Mr. Pitkin at first impresses one as forcing his comedy but later restrains his exertion and Maude Odell plays vigorously in a farcical vein. Mr. Pitkin and Miss Odell's song, "You're So Different From the Rest," is quite refreshing and deserves the numerous encores which are demanded. There is just enough comedy, all of which is in the best of taste.

In the production Daniel Arthur has outdone himself. The two scenes, the quay of Constantinople and the oriental gardens of Prince Cassim, afford opportunity for the display of Eastern splendor, color and luxuriousness on which Mr. Arthur has lavished his customary attention with his usual carelessness of expenditure.

The chorus, good to look upon and well costumed, is vivacious and sings well. "None of them over twenty" would be an appropriate slogan for advertising.

Altogether The Paradise of Mahomet is a delightful entertainment. One is surprised that it did not reach New York earlier.

#### Irving Place—Die Anna Lise.

The fortieth anniversary of the establishment of the German Empire was fittingly celebrated at the Irving Place Theatre last week. A patriotic prologue read by Mr. Frans was followed by a tableau reproducing Anton von Werner's famous painting "The Kaiser Proclamation in the Palace at Versailles" and a potpourri of "Kings and Soldatenlieder" which were repeatedly encored at each performance.

The regular company, which had been on tour during the von Posart engagement, returned and presented as the first offering of the festival week, Herman Herch's historical play, Die Anna Lise. It is some years since this play of seventeenth century life had been presented. It deals with the attachment of a prince for an apothecary's daughter, Anna Lise, the machinations of a clique of court hangers, who regulated the destinies of the people to further their own ends, and the ultimate triumph of love over all

obstacles, culminating in the happy union of the hitherto harassed lovers.

Director Brugarth made his first appearance of the season, playing the impetuous Prince in his customary energetic manner. Margarete Huebler's charmingly fresh and piquant acting in the title-role was one of the delights of the performance. Heinrich Oensfeld, Georgine Neundorff, Siegfried Bruck, Friedrich Standta, Julius Frankenburg and Ernst Robert were all conspicuous members of an efficient cast. The same bill was repeated on Wednesday evening.

On Tuesday evening, Schiller's tragedy, Maria Stuart was offered. The beautiful literary qualities of this play appeal strongly to German theatregoers and its presentation is always rewarded with good audience. Director Brugarth was the Mortimer, playing with a dash and vigor in keeping with the character. He was particularly effective in the stronger scenes. Maria Stuart was capably played by Bertha Kleen, portraying perfectly the different phases of the emotions of the unfortunate queen. Mr. Bruck as the Earl of Shrewsbury, Mr. Robert as Burleigh and Mr. Frans as the Earl of Leicester assisted materially in the effectiveness of the production. Dora Bragovska's Queen Elizabeth was somewhat original in its conception, and played efficiently. Hans Hansen and Georgine Neundorff acquitted themselves acceptably as Amias Paulet and Hanna Kennedy respectively.

#### A DETERMINED YOUNG WOMAN.

PARIS, Jan. 15.—Lily Griffith Barbour a few years ago was a society girl and was called "the best dressed girl in Baltimore." Right now she is singing a leading role at the Folies Dramatiques Theatre here, and is receiving praise from all the Paris papers. Her beauty, her voice and her talent as an actress are all subjects of commendation, while the local critics see much to commend, too, in the absence of "the American accent."

Miss Barbour is one of the wives in Nos Femmes (Our Wives), and she boasts that she is the only American girl who ever played the role of a French girl on a French stage.

Klaw and Erlanger were looking for some one to sing the part of Strephon in Iolanthe, when they decided to revive the Sullivan and Gilbert operas a few years ago. Miss Barbour said, in relating some of her experiences the other day, "and I determined to try for the place, though I had no expectation of satisfying them. I sang for the director, and, much to my surprise, was accepted over twenty other applicants."

Miss Barbour's next engagement was in Chicago with Fred Whitney's Pink Hussars, the name of which was changed to His Honor the Mayor, when the company went to New York. After that she appeared as the organ grinder in Charles Dillingham's production of George Ade's Artie. A picture of Miss Barbour in Nos Femmes is seen on this page.

"My ambition is to sing at the Opera Comique, and that ambition is going to be realized before long," says Miss Barbour. "After I achieve a success there I am going back to America, where I belong and which will always be home to me. I am here now because a European reputation is a wonderful asset for a singer in the United States."

#### CHILDREN IN KOENIGKINDER UNDER BAN.

Koenigkinder was performed at the Metropolitan Opera House last Thursday night for the fourth time, with an abridgement of its child interest. Owing to an order issued by General Agent Walsh, of the Society for the Prevention of Cruelty to Children, the children's choruses in the opera were all omitted.

The children appeared upon the stage, but they were allowed neither to sing nor dance. Mr. Walsh served the order on Mr. Gatti-Casazza at 5 o'clock in the afternoon. Mr. Gatti-Casazza said that as it appeared to be the law the Metropolitan could not help but obey, but he added that he could not see how the few bars the children had to sing in the opera could hurt their health. Conductor Alfred Hertz spoke in similar fashion.

"It seems to me," he said, "that there is something wrong with a law that allows children to sell newspapers on the streets at 2 o'clock in the morning, and yet will not allow them to sing in an opera."

The part of the child in the second act, hitherto sung by twelve-year-old Edna Waller, was sung by Lottie Engel, who also sang her original role of the child in the third act.

General indignation was expressed by patrons of the opera over the S. P. C. A. action.

#### THE "TYPE" IDEA.

"The theatrical profession owes THE MIRROR a deep debt of thanks for its editorial last week on 'The Type Madness,'" writes Charles Oran Lander.

"In the case of a friend of mine in London, an excellent actress, who applied for a part for which she was eminently suited, the manager said, 'My dear girl, I want a handsome woman for this part.' She was not a vain woman, so did not give over care to her personal appearance in every-day life, but on the stage she looked magnificent.

"I produced a little play, engaged the girl, and invited the manager to come and see the play. He had quite forgotten her. When she made her entrance she looked superb. The manager turned to me and said, 'By Gad, Lander, where did you find her?' My reply was 'Coming out of the stage door of your theatre after you turned her down for lack of good looks.' She was engaged, and 'off-the-stage' beauties paled beside her. She possessed the divine spark, which illuminated and radiated her whole being."

#### A LISZT RELIC.

The London Daily News says that an American millionaire has purchased for \$50,000 Liszt's organ, which was built in the United States in the course of one of his tours. The organ was used later both by Wagner and Schumann.



LILY GRIFFITH BARBOUR





Laura Hope Crews

Henry Miller

Daniel Pennell

Francis Byrne

## A SCENE FROM "THE HAVOC"

Craig (Henry Miller) Threatens Hesser (Francis Byrne) with Arrest for Embezzlement Unless He Consents to Exile Himself in Europe

## THE NEW THEATRE HONORS ELLEN TERRY.

A Gold Medal Presented to the Distinguished Actress in Appreciation of Her Services to Art.

Following a special matinee of Maeterlinck's miracle play, *Sister Beatrice*, at The New Theatre Thursday afternoon, Jan. 19, at 3 o'clock, the Founders of the institution presented Ellen Terry with a gold medal in recognition of her distinguished services to dramatic art. The only other medal given by the Founders was presented last April to Dr. Horace Howard Furness, the author and Shakespearean authority. Miss Terry is the first woman and the first British subject to be so honored. Admission to the theatre was by invitation.

Following the play, which lasted about an hour, the presentation was made by Paul D. Cravath for the Founders. Miss Terry responded. On the stage at the time were a dozen of the Founders, Director Ames of the theatre, and the entire company. After the exercises the company served tea in the main rehearsal room on the roof, at which Miss Terry was the guest of honor. Other guests included the Founders and their wives, authors, playwrights, prominent theatrical managers, opera singers and society folk. Invitations had been sent to all the players appearing in Broadway attractions. About 1500 persons attended the performance. Tea was poured by present and former members of the company including Edith Wynne Matthison, Rose Coghlan, Jessie Husley, Mrs. Harriett Otis Dellenbaugh, Mrs. Sol Smith, Leah Bateman-Hunter, Elsie Kearns, Thais Lawton, Olive Oliver, Olive Wyndham, Helen Reimer, Annie Russell, Caroline Newcombe, Beverly Sitgreaves and Vida Sutton.

In speaking for the Founders of The New Theatre, Paul D. Cravath said:

The Founders of the New Theatre, on whose behalf I speak, are deeply sensible of the honor you do them by your presence here this afternoon. When time and success shall have dignified this movement of ours for the advancement of dramatic art in America, for which we can now claim only a high aim and a sincere and persistent purpose, we trust that the New Theatre Medal

will not be without its significance; but we realize that it is not we who are honoring you, but that it is you, the queen of the mimic world, who honor us by permitting the New Theatre to be the temple for your coronation in this province of your realm, and by receiving here the homage of your loyal subjects in America.

You do not—you cannot—realize the debt of gratitude which we owe you for your achievements in the great profession which you have so nobly adorned. More than any other living exponent of your art you personify the hopes and ambitions of the New Theatre. You have been steadfastly loyal to the best traditions and the highest ideals. To the players of the English-speaking stage your example has been a constant inspiration. To

those of us who, with never-ending delight, have listened to you from beyond the footlights, you have given some of the best hours of our lives. You have touched the whole range of human emotion, but, whether moving us to laughter or to tears, you have always led us by the irresistible charm of your art into those Elysian fields of the imagination where we have been able to forget the sordid cares of our work-a-day life. We cannot even think of Shakespeare's heroines without seeing your face. So long as memory lasts you, Miss Terry, will be our Viola, our Beatrice, and our Portia.

Whatever else may be the meaning of this medal which Mr. Ames will offer you on behalf of the Founders of the New Theatre in recognition of your distinguished services to dramatic art, be assured that it betokens the affection, the admiration and the gratitude of the host of your friends in America.

In presenting the medal to Miss Terry on behalf of the Founders, Director Winthrop Ames said:

Ladies and gentlemen—Miss Ellen Terry:

I think Shakespeare imagined you when he made Beatrice say, "Then there was a star danced, and under that was I born."

For more than fifty years you have adorned the English-speaking stage. Nurtured in the school of Keats, and bringing us the worthiest traditions of that older day, you have, with perennial youthfulness of spirit, seized upon and developed all that is best in modern acting. As your fame has increased, your attainment has as constantly advanced.

For twenty-four unbroken years you played side by side with Henry Irving, and during that time touched the highest levels of the English stage.

With him you generously stretched out a hand to our own beloved Edwin Booth; for when, in London, Booth's fortunes seemed to waver, you invited him to your own theatre and brought him speedy recognition; and to his Othello and Iago you added the grace of your Desdemona.

Pre-eminent as the interpreter of Shakespeare's heroines you have divined and revealed their inner souls, and as your tribute to the poet and your gift to us you endowed them with the fascinating grace, the beauty of speech, and the inimitable charm of your own gracious womanhood. As Mr. Cravath has said, you stand enshrined to-day in many thousand hearts as the realization and image of some of the fairest and noblest women, conceived by the noblest imagination in the world.

And as our hearts have gone out to you so your own generous and impulsive heart has gone out to any one to whom you could give. The young men and women



MEDAL PRESENTED TO ELLEN TERRY

of the stage have found no wiser counsellor, no more generous helper than Ellen Terry.

In the name of the New Theatre let me speak our thanks for all the joy and benefit and beauty you have added to the world. Will you accept this medal as a token of our admiration and affection, and our gratitude for your life of service to dramatic art?

Miss Terry replied:

This is scarcely the theatre one would choose in which to make a little speech. No little sound can easily win its way to listening ears. In such a grand theatre only grand words would find themselves at home. And yet I want to speak—to express at least something of my appreciation of the very great honor you have conferred upon me in giving me this beautiful medal.

A man once bought a parrot and gave much money for it, but when he took it home he found it could not talk, so he took it back again.

"This parrot cannot talk," he said.

"Talk!" said the other man. "I know that. It cannot talk, but it's a devil to think."

I am in the position of poor Poll. You must take my word that I am a devil to think. Only I want to speak to make my gratitude articulate. However, "want must be my master," and for three reasons: First, because I am very hoarse, recovering from a severe cold; second, because my train goes at 9 o'clock this evening, and, as you all know, "time (and the train) waits for no man," not even for the woman who has received your medal. Thirdly, because if my voice were clear as a bird's and all the trains in the world waited until doomsday I could not even then find words of my own to tell of my immense gratitude. After all, "I were but little happy if I could say how much." Only I am very, very happy, and very, very proud.

#### THE IRVING STATUE.

The first statue to an actor erected in London was that unveiled the other day of Sir Henry Irving. On this page is carried a picture of the statue, and below it a picture of several of a group of distinguished persons who witnessed the unveiling.

Irving was the first English player to be knighted, Queen Victoria conferring that honor upon him. Sir John Hare, who unveiled the statue, which stands in the paved triangle in front of the National Portrait Gallery, facing up Charing Cross Road, said at the unveiling that a statue raised entirely by members of a profession in honor of its greatest ornament—as this statue to Irving was raised by the dramatic profession—was unexampled.

H. B. Irving, on behalf of the Irving family, expressed deep gratitude for the honor his comrades have paid to his father's memory. His father had had his share, especially in the last few years of his life, of the difficulties and anxieties as well as the glories of his art, he said, but he bore all with unflinching courage and endurance. "If ever a man," said Mr. Irving, "was master of his fate and captain of his soul it was my father, and it seems to me that it is that which the sculptor has graven in his image to day." The statue is in the center of London's theatre-land. The actor stands with one hand on his hip, the other holding a manuscript. He wears the conventional dress of the Millais picture, with a doctor's robe over it. The figure is of heroic size mounted on a heavy pedestal of Portland stone.

#### A PLUCKY ACTRESS.

Grace Merritt recently sustained a severely wrenched ankle while playing in San Francisco, just as she was entering the theatre for the night's performance. The pain was excruciating, so that she had to be carried both to and from her dressing room to the stage entrance, and yet she went through her role in *The Blue Moussie* without the audience realizing her suffering and without fainting, although at times she confessed the pain was so great she was afraid she would. Although her physician ordered at least two weeks' rest, this plucky little actress insisted on going on, and her understudy was required to appear only three times. It was ten days before Miss Merritt dared touch her foot to the floor except when on the stage, yet no one in her audiences realized the difficulties under which she was playing.

#### SUITS AGGREGATING \$450,000 IN CLAIMS.

Lee and Jacob J. Shubert have brought two suits in the Supreme Court for damages aggregating \$450,000 against David Belasco, in which the plaintiffs charge the defendant with fraud.

The litigation is the outcome of a contract that the Shuberts made with Belasco in 1905, whereunder the

latter was to produce his plays in the theatres controlled by the plaintiffs. The contract was to run for five years, it is alleged. The Shuberts agreed to pay Belasco the same percentage of the weekly receipts that he had received from Klaw and Erlanger when he produced his plays in their houses.

The Shuberts said that they took Belasco's word for the basis on which to figure the percentage that he was to receive, having no means to verify his statement as to his allowance from Klaw and Erlanger. The arrangement was that Belasco was to receive 50 per cent. of the first \$5,000 of the weekly receipts, 65 per cent. on the next \$5,000 and 70 per cent. on all receipts when more than \$8,000 a week.

The plaintiffs allege that the representations of Belasco were fraudulent, and in this case they ask \$350,000. The other suit for \$100,000, is over the contract of the defendant with Blanche Bates. The plaintiffs said that when Belasco made the contract with them he had a contract with the actress, by the terms of which she was appearing under his management. The Shuberts alleged that Belasco turned over his contract with Miss Bates to his brother, Frederick Belasco, and that the actress appeared at theatres other than those controlled by the Shuberts.

#### ALICE HOSMER DEAD.

The well known musical comedy player, Alice Hosmer, died in New York on Jan. 12. Her funeral took place from her sister's home in Washington, D. C. Not till after the burial was it known on Broadway that this estimable actress, player of character parts, had died.

Miss Hosmer was born in Washington, D. C., about fifty years ago. At the age of sixteen she was sent to New York to complete her musical education and a year later made her first stage appearance, in New York. Gertrude Corbett then engaged her to sing *Adelgisa* in *Norma*. Her next engagement was with the Mann company doing the soprano roles in *Von Suppe's* operas. Afterwards she made a concert tour of the United States with the great Wilhelmj. She

also appeared with Louis and Alice Harrison in the musical farce comedy, *Photos*, and later sang the title role of *Evangeline*. At one time Miss Hosmer was a member of the Temple Theatre stock company, Philadelphia, being with that company at the time the Temple Theatre was burned.

She originated the prima donna role of Lydia in *Fatinitza* in this country, also the prima donna role of Flametta in *Boccaccio* with Jennie Winston, playing the opposite boys' parts. At about this time her voice changed from a high soprano to a contralto. After that her services became more in demand as a comedienne and as Miss Hurricane in *The Little Tycoon* and Abigail Peck in *The Isle of Champagne* she was remarkably successful. With De Wolf Hopper she appeared in *Dr. Syntax*. Wang and El Capitan, accompanying him to London. Mrs. Gay in *Dolly Dollars* with Blanche Ring and Donna Teresa in *The Yankee Consul*, also a short appearance in *The Green Bird*, preceded her last theatrical engagement, which was as Julia Lilliman in Henry W. Savage's production of *The Love Cure*.

In private life Miss Hosmer was wife of J. K. Adams, the baritone, who at present is stage manager with Klaw and Erlanger's production of *Ben Hur*.

#### OUT OF TOWN OPENINGS.

Al. H. Wilson appeared at the Chestnut Street Opera House, Sunbury, Pa., on Jan. 19, in *A German Prince*, a romantic drama by Archibald C. Gunter.

The *Balkan Princess*, an importation from the English musical comedy stage, opened in New Haven on Jan. 18, under the management of the Shuberts. Louise Gunning, the star, is supported by Robert Warwick, Herbert Oorthell, May Boley, Joseph W. Herbert, Vida Whitmore, and W. T. Carleton.

The *Maestro's Masterpiece* opened at the Parsons Theatre, Hartford, on Jan. 23. The play is by Edward Locke, with original numbers by Gaetano Merola. Maria Pampari, the prima donna, was brought to this country particularly for this play. Helen Scholde has left the cast. Others in the cast are Edith Homes, Ethel Houston, Aileen Flaven, Samuel Schneider, Leonid Samoloff, Andrea Sarto, Frederick W. Peters, Angelo Soracco, and Count Enzo Bosanno.

Mann Soll Keine Briefe Schreiben, a three-act comedy, was produced for the first time in this country on Jan. 15 by the Waschner players, Milwaukee, Wis. It was a benefit for the stage-manager, Emil Marx.

#### REFLECTIONS.

A letter expressing thanks and appreciation has been received by Mrs. Harry Leighton from the chairman of the Mascot booth of the recent Bazaar of the Professional Women's League, for the unique collection presented by members of *The Witching Hour* company. During the Christmas recess of *The Witching Hour*, Mrs. Leighton visited her sister, whom she had not been in eight years, in Galveston, Tex.

Maggie Pepper, Charles Klein's new play, will open at the Grand Opera House, New Haven, on Jan. 30. Rose Stahl, the star, will be supported by Frederick Truesdell, Stewart Grant, Herbert Ayling, J. Harry Benrimo, Eleanor Lawson, Beatrice Prentice, Beverly Sitgreaves, Agnes Marc, May Maloney, Jeannette Horton, Lee Kohlmar, Lawrence Eddinger, H. E. McClain, Grace Carlyle, Marie Hudson, and Stuart Robson, Jr.

Edgar Selwyn sailed for London on Jan. 16, to recuperate from the rehearsals he has recently been conducting of various companies of *The Country Boy* and *The Scarecrow*.

The Prudential Vaudeville Exchange, beginning March 1, will increase its office space in the Knickerbocker Theatre Building from six to ten rooms. At present W. S. Cleveland, manager, is offering the better class of acts from ten to sixty weeks, and it is his intention to add twenty more houses to his circuit within the next thirty days.

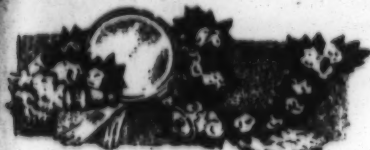
David Graham Phillips, novelist and playwright, was shot mortally near the Princeton Club, New York, Monday, by Fitzhugh Coyle Goldsborough, a violinist, who is said to be insane.

Charles E. Blaney has secured the Metropolis Theatre for stock. He will assume control March 6 and install Cecil Spooner at the head of a company.



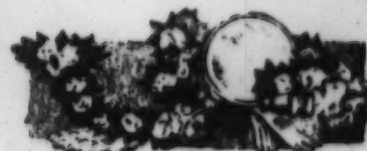
THE IRVING STATUE





# WILLIAM FAVERSHAM

## A PROFESSIONAL FAUN



The mundane Mr. Faversham at rehearsal time bears little resemblance to a faun, either in external appearance or in methods of thought. A dark Winter coat, a voluminous brown scarf with hectic red dots, and a soft felt hat pulled well down over black curls do not square with conventional ideas of primitive woodland tailoring.

In one respect, however, he agrees with the character he plays in the evening. "The theme of The Faun," said Mr. Faversham, "is to be taken quite seriously. Love is a medium that will dissolve all difficulties. Of course, I am using the term in its widest sense and in its most general application—paternal, maternal, fraternal, filial, conjugal affection, and regard for friends and humanity at large. Without bonds of love, life would be a gray round. Drummond rightly called it The Greatest Thing in the World. That essay of Drummond's was given me when I was playing with Mrs. Fiske, a good many years ago, and for a long time I used to read it constantly. It is fresh in my mind because just the other night I happened to pick up that old book and look into it again."

Mr. Faversham evidently makes friends with his books. A man who does that can never go far wrong. So efficacious are books in putting the pains of the world to sleep, that Mr. Faversham should have included them in his list of things to love. Perhaps he did.

"No matter what form love takes, it must seek and find and understand. Such affection should be the first consideration in every life that yields happiness." This point of view is comprehensible in an actor. In fact, any other point of view would be incomprehensible, for the histrionic temperament expands beneath the gentle influence of sympathy where it would shrivel up before chill indifference. Men, who either by nature or by training are independent of external influences, find their chief pleasure in expressing themselves. Some do this on canvas, and others do it in ledgers, but it all comes to the same thing in the end—a record of individuality.

"One thing surprised me about the reception of The Faun," Mr. Faversham observed. "No one saw the symbolism of the piece; at least, no critic mentioned it. A few friends who came behind, also said not a word on the subject." This accounted for what the actor had just been saying to one of the cast who was laboring through his lines during rehearsal. "Now, emphasize that," Mr. Faversham had remarked, "or the audience will miss it. They never see anything unless you hand it to them on a platter." So that is the way we look from the other side of the footlights—no doubt a faithful, though not a flattering portrait.

"One critic was bewildered," continued the speaker, "because he couldn't reconcile the serious points with the humorous treatment Mr. Knoblauch gave them. Why, that is the highest form of art—to teach with a smile, to point a moral with a pleasant manner. A fact doesn't lose its dignity by being discussed playfully." This assertion would have precipitated a prolonged palaver, had Mr. Faversham lived in a mediaeval monastery where monks delighted in debating how many angels could stand on the point of a needle. A fact may not be diminished in intrinsic dignity by the play of wit, but the dignity is clouded. Nor do the clouds roll away so an observer can note the full grandeur of a fact, until after he has stopped laughing.

Another commentator thought the play argued for free love because the Faun goes about upsetting matches and pairing off mismatched couples again. But my Lord! that's not free love. On the contrary, it is a re-establishment of sanity in strictly observing ideal marriage laws. You free the soul by freeing the body. *Sana mens in sana corpore.* If we value ourselves by the flesh and not by the spirit, physical content induces spiritual content." Mr. Faversham does not believe in unnecessary mortification of the flesh. He may have some reason, for he wears an air of spiritual tranquillity.

"Most of my plays lately have been from American desks," the actor continued, "a fact which I count as good luck. Mr. Carpenter, Mr. Nirdlinger, and Mr. Sommers have given me plays, and now here is Mr. Knoblauch with The Faun. Although the author is American, The Faun shows his German blood, and his English life, as well as his American training. It bears a curiously international complexion, and ought to find admirers in all three countries."

"Americans would like the play better, if we didn't as a nation take ourselves too seriously. Oh, yes, I know, we hear of the American humor just as we hear of the American hustle, and just as we hear of the stone age. Perhaps there was a stone age, but it was a long time ago. Perhaps there was American humor, but it has vanished from such places as the dinner-table. In Europe, the ball of wit rolls round the table, each man contributing his share. Here in America, one man will dominate—not to say dominate over the table for ten minutes at a time. The rest may be interested enough to listen—they usually are—but they aren't cultivating the American humor thereby." Perhaps Mr. Faversham got into the company of the Frog who told the Remarkable Rocket, "Somebody must listen, and I like to do all the talking myself. It saves time, and prevents arguments."

An interesting thing happened to me in the West when we were playing one night stands. At Billings, Montana, I was taking a horseback ride one morning, and I stopped at a ranch for a drink of water. After



WILLIAM FAVERSHAM

the hospitable host had brought out whiskey as well, two or three men said they would ride into town with me. It was quite a distance, and they were sociable. All the way I discussed politics and business and what-not so seriously that when they left me, I found I had given up all the vitality which I should have saved for the evening performance. I don't even know whether or not they came to give back by their applause across the footlights what they had taken away.

"I am interested in that Northwest; it is a different world. When I retire, however, I shall choose Maine or England for my residence because I should want my children to be brought up nearer the old civilization. If I were alone in the world, I think I should choose the Northwest, because I love its virility and its struggle. Knowing the older cities, one can appreciate the West. It is almost terrifying to read of what is being accomplished out there, but when one sees it, it fills him with the desire to go out and conquer with the rest."

Possibly this very element of conflict has brought the seriousness into the American character, of which Mr. Faversham complains. Certainly people who are involved in tumult are not inclined to waste time on trivial jokes.

"I well remember the exhilaration of my first trip to America," continued the actor. "I felt as if I could pull down mountains with my hands, drink a river in the morning, and make grass grow in the desert." And yet, Mr. Faversham thinks that American hustle is an antediluvian myth.

"Perhaps that is one reason why I want to attempt all kinds of roles. I can't stick to one. That reminds me of E. L. Davenport, an old actor whose photograph I came across among my possessions recently. He was too great to be written about. Versatility hardly expresses his range: low comedy one night and Hamlet the next. Davenport remarked that an actor ought to hang to one part if he wanted to be known. Stick to a thing long enough, and people will call you great. Advertise Pear's soap persistently and it can't escape fame."

"Life is too short to tie up to one role. It's a terrible thing to think of—death. Perhaps when a man gets feeble and decrepit he finds it easier to die. To me, it seems a shame we don't live a thousand years."

"Hold still a minute." Mr. Faversham bounded to the head of the aisle to watch the rehearsal which was in progress on the dusky stage. Several of the cast were standing stolidly about, while two or three others were speaking their lines. Chilly shadows stretched back to the dim white wall at the rear of the stage.

In a moment or two, the actor returned with swift, alert step. No sign of feebleness there.

"The American theatre has changed amazingly," he resumed. "Thirty years ago, New York was full of English news and English plays. Now, the London productions are not so good as ours, and the acting over there is shocking. In one way, they are ahead of us: plays with imagination may be better done. The Squaw Man, for example, does not fall in the class of highly imaginative plays, and our production was much superior. The English don't usually realize what we mean, whereas we—as a rule—do realize what they mean. It all amounts to saying that Americans are broader minded although they are not

so extreme in most of their traits—qualities that usually walk hand in hand."

"What I have seen of the English stage recently strikes me as dilettante and thin. The same plots, situations, and characters are done over and over again, although they are frequently well done. Real invention, however, seems to have stopped to take a breath in England and also in France. Where can you go into a European city and find so much theatrically as in New York?"

"We are overdoing it, I'm afraid. There will soon be an awful bust, and then Darwin's law of the survival of the fittest will resume operation. In our eagerness, we are even giving away the tricks of our trade, so there is no illusion left. A tailor won't tell how much wool there is in a coat. If he did, we probably wouldn't buy it. Why should we foolishly tell how much is real on the stage and how much is pretence?" This question has apparently begun to trouble the managers, for reticence has crept into numerous preliminary announcements.

"Where the English have the best of us is in routes. They don't have to travel as we do. We rehearsed The Faun while we were travelling on one night stands. It doesn't sound well for dramatic art, but to get over at all it is doing extraordinarily in the circumstances."

An English actor who recently returned to his own country is reported to have remarked this haste in slapping a play together and standing it up for inspection before it is ready. The method has doubtless been suicidal for a number of plays this season that have crumbled to powder before the lime light of a few public performances.

"In the Spring, I shall do a few special matinees for a charitable society. We shall choose either Orestes or Romeo and Juliet. Orestes would be given with all of Massenet's music; Romeo and Juliet would be given with music by an American composer whose name is not yet announced, although the music has been used in France. I am hoping the choice will fall on Romeo and Juliet, for I want to wipe out the memory of my last Romeo, when I was playing with Maude Adama. I had been playing Lord Algie continuously for several months, and no one was at hand to chain me up and to forbid the Shakespearean attempt. A lot of Algie must have clung to Romeo. I am anxious to do it beautifully, as I saw Romo do it once when I was a boy."

It is to be hoped that Mr. Faversham will have his wish, for unquestionably the public would be more interested in Romeo than in Orestes. The actor, moreover, is more fitted to the role of the romantic lover than to the role of the tragic avenger. William Faversham off the stage is practically Romeo over again, lithe in movement, spirited in expression, easy in manner, and graceful in attitude. Whether the years have endowed him with the force and the profound earnestness of the impassioned Veronese nobleman is a question that only the event can prove.

CHAUNCEY L. PARSONS.

### AT VARIOUS THEATRES.

**GRAND OPERA HOUSE.**—Cohan and Harris are offering Winchell Smith's gripping and heart interesting comedy, The Fortune Hunter with John Barrymore and the original Gaiety Theatre Company, at the Grand Opera House this week.

**CIRCLE.**—May Irwin in Getting a Polish played the Circle Theatre last week. Miss Irwin as Mrs. Jim was heartily welcomed. H. Chapman Ford and Georg E. Caine were good in their respective roles, and Florence Glenn, as Pauline, pleased large audiences. This week, Mrs. Leslie Carter in Two Women.

**ACADEMY OF MUSIC.**—The Academy of Music Stock Company produced Brewster's Millions last week to large business. The management secured the original yacht for the yacht scene which, as it happens, was built for the Academy production. Theodore Fricke was cast for Montgomery Brewster and this part suited him better than anything he has played during his connection with the Academy Stock. He gave an excellent performance and showed much careful and conscientious study of the role. John T. Dwyer as Nipper Harrison also was excellent and proved a great favorite with the audiences. Louise Marchand, a new member of the company, as Trizie Clayton did excellent work and was well received. Kate Blanche, Corinne Cantwell and Anna Hollinger were cast for small parts, which they played most acceptably. Priscilla Knowles as Margaret Grey was satisfactory. This week, The Two Orphans.

**WEST END.**—Mrs. Leslie Carter played to big business last week at the West End Theatre. The production of Two Women was well received and Mrs. Carter proved a great favorite with the patrons of this house. Much applause greeted her work throughout the performances. Walter Hale as Comte Remy de Marry was conventional whereas Harrison Hunter as Francois Rosny played the part in a delightful and satisfactory manner. Excellent character work was done by Brandon Hurst and Miss Andree Corday as Celeste, the maid, gave an excellent performance. This week, the original production of The City.

**CRITERION.**—William Gillette closed his extended engagement in revivals of his old successes at this theatre Saturday night. Last night (Tuesday) Otis Skinner opened here in his new play, Sire, from the French of Henri Lavedan. The play will be reviewed in the next number of THE MIRROR.



## CATHERINE PROCTOR



The above is a portrait of Catherine Proctor whose character work as Miss Mark, the secretary, in *The Concert at the Belasco Theatre* is attracting so much attention. Here is an instance of the true artist, as Miss Proctor has sacrificed both her youth and beauty in this role. So completely and cleverly does she lose her own personality that even her personal friends fail to recognize her. Miss Proctor will be remembered for her excellent work as *Hermia* in *A Midsummer Night's Dream*, and as *Emma Brooks* in *Paid in Full*.

## THE MORNING THEATRE.

Mrs. Dore Lyon gave the third in her series of four morning performances of opera and comedy, at the Belasco Theatre, Jan. 20, at 11 o'clock. The last "morning" will be given Feb. 17. The third "morning" consisted of *George McGarry* and company in the one-act comedy, *Mum's the Word*, by *Ellison Hutchings*; a one-act drama, *The Awakening*, also by *Ellison Hutchings*; and a repetition of *Edward Rose* and *A. J. Garraway's* one-act English comedy, *The Marble Arch*. The cast of *Mum's the Word*:

*Madame de Toul* (Mrs. Smith)..... Mrs. Dore Lyon  
*James*..... Beatrice Harrow  
*George Edwards* (George Thomas).....

The story moved without particular interest, the only redeeming feature being Mrs. Lyon's piano and vocal work. Mr. McGarry did a very amateurish song and dance. The denouement, however, helped in a measure to destroy the ill impression of the preceding dialogue. A woman is carrying on a desperate flirtation with a young man whom she has never seen but who is occupying the room adjoining hers at a hotel in Lakewood, N. J. The young "cub" has not seen the woman but has heard her sing and has fallen in love with her. He writes for permission to call, giving a fictitious name. The woman replies favorably, also giving a fictitious name. The boy calls and finds the woman to be his mother. Mrs. Lyon played the mother with much comedy ability. Mr. McGarry as the son is very amateurish and the other two roles were negligible. The cast of *The Awakening*:

*Colonel Phillips*..... W. Burt Cartwright  
*Mrs. Phillips*..... Virginia Millman  
*Lieutenant Graham*..... Valde Scott

In his second playlet Mr. Hutchings tried to follow the same method employed in *Mum's the Word*, that is, he gave the serious story a farcical turn at the very end. Mrs. Phillips had carried on a liaison with Lieutenant Graham. Her husband learned of it and forced a confession from her. He then compelled her, in the presence of her lover, to take a liquid, supposed to be poisonous. She left the stage for her death bed and Graham was dismissed in dishonor. When alone, Colonel Phillips poured out some more of the liquid and drank it with the words, "I haven't drunk better julep since childhood." The subject was too serious for so trivial an ending. Mr. Cartwright played his role well. Miss Millman displayed elements of dramatic ability, and Valde Scott was fairly successful.

The *Marble Arch* was repeated, by request, from the matin of Dec. 16. The cast at this performance was:

*Jack Merewether*..... William Albert Swasey  
*Captain Trenham*..... Wallace Perkins  
*Constance Cameron*..... Mrs. Dore Lyon  
*Mrs. Jack Merewether*..... Beatrice Harrow

## PEOPLE'S SYMPHONY CONCERTS.

The third orchestral concert of the People's Symphony society will take place at Carnegie Hall next Sunday afternoon, Jan. 20, and offers a very attractive program. For the fourth concert, in March, a special Wagner programme will be rendered with the assistance in the choral numbers of the McDowell chorus. "Cello" literature will be discussed and illustrated at the fourth Chamber Concert of the Auxiliary Club at Cooper Union, Feb. 7, when the Barre Ensemble will be heard in a very interesting programme comprising selections from Beethoven, Schubert, Rossini, and Claude Debussy.

## TO ADVERTISERS.

The advertising forms of *THE MIRROR* for the dates of Feb. 15 and 22 will close respectively at noon on Saturday, Feb. 11, and Saturday, Feb. 18, owing to the celebration of Lincoln's Birthday on Feb. 13 and Washington's Birthday on Feb. 22. *THE MIRROR* for Feb. 15 will be published on that day, and *THE MIRROR* for Feb. 22 on Tuesday, Feb. 21. Copy for changes in advertisements should be in hand on Friday, Feb. 10, or Friday, Feb. 18.

## LEND ME FIVE SHILLINGS.

Corse Payton made his first vaudeville appearance at the American Music Hall last week, Monday, Jan. 16, in *Lend Me Five Shillings*, the old one-act comedy, by James Madison Morton. The cast:

*Mr. Gollytly*..... Corse Payton  
*Captain Phobus*..... Ed. M. Kimball  
*Captain Spruce*..... Harry E. McKee  
*Mr. Moreland*..... William A. Mortimer  
*Sam*..... Mr. Howatt  
*Captain Hawk*..... Dick Campbell  
*Walter*..... Ray Owens  
*Hellboy*..... Louis Robins  
*Mrs. Major Phobus*..... Mabel Griffith  
*Miss Worthington*..... Mabel Hores  
*Mrs. Capt. Phobus*..... Mabel Estelle  
*Miss Gates*..... Alma Wise

No one could accuse Mr. Payton of imitating his predecessors in the role, or of stealing others' business, for his method and interpretation were startlingly original. The interpretations, thoroughly enjoyed by the audience, were quite in the Payton manner. Not a gesture was lost on the interested spectators who followed Mr. Payton. The many curtain calls at the close of the act proved that Mr. Payton is quite as famous on Broadway as he is in Brooklyn. The supporting company aided him materially.

## "DARE DEVIL" KILPATRICK IN VAUDEVILLE.

H. J. Kilpatrick, or as he is better known, "Dare Devil Kil," is about to appear in vaudeville. The title of the "auto-train" drama in which Mr. Kilpatrick will be featured is *The Whirlwind*, an act to be played in three scenes, the second scene showing an open road between Hawk Hollow and Seattle, Wash. This scene, in its remarkable activity and mechanical effects, will, it is said, eclipse anything that has heretofore been shown, and involves one of the most elaborate outfits ever produced on any stage. In the second scene will be shown a realistic race between the "Heat-It Limited" and the 300 H.P. "Whirlwind," driven by "Dare Devil Kil," the same machine in which Mr. Kilpatrick has won, and still holds, the world's road record. The *Whirlwind* is from the pen of Edmund Day. Ned Wayburn will stage the production.

## NEW STARS FOR WERBA AND LUESCHER.

Nora Bayes and Jack Norworth are to star under the management of Louis F. Werba and Mark A. Luescher in a new comedy with music entitled *Little Miss Fix-It* by William J. Hurlbut. The piece was originally designed for a straight comedy, but when it was selected for Miss Bayes the musical features were supplied by Norworth and Bayes. Rehearsals begin this week at the Liberty. The opening date for *Little Miss Fix-It* is fixed for Feb. 25, the day after the former contract of Bayes and Norworth with F. Ziegfeld, Jr., expires. The intention is to give the play a preliminary season of a few weeks and then bring it direct to New York. *Little Miss Fix-It* will be staged by George Marion who also staged *The Spring Maid* for the same firm.

## ELLEN TERRY'S FAREWELL LECTURE.

The last of the series of lectures on Shakespearean subjects which Ellen Terry has been delivering in New York was given at Carnegie Hall, Jan. 18, before a crowded house. Her final talk consisted of a descriptive discourse with interpretations of several of her famous roles, including Portia from *The Merchant of Venice*, Juliet from *Romeo and Juliet*, Ophelia from *Hamlet*, and Desdemona from *Othello*. At the close the audience gave Miss Terry many recalls.

## SHAKESPEARE MODERNIZED.

Mrs. Macbeth, a spectacular travesty, by James Roran, will be the next vaudeville production to be made by G. Molasso, the well-known producer of pantomimes. Mrs. Macbeth is a travesty with dialogue and music in which Molasso will take advantage of the scene of the witches in Shakespeare's *Macbeth* for a ballet and novel lighting effects. Lillian Kingsbury, late leading woman with Robert Mantell, has been engaged for the part of Mrs. Macbeth.

## A NEW LAW IN OREGON.

Jeffries and Johnson both went down in the count at the Bungalow Theatre, Portland, Ore., Jan. 1, 2, and 3, under the hammer of a statute prohibiting exhibitions of "deeds of crime or acts of a desperado or convicted felon," and a few days later at the same place the same statute closed, after two performances, *The Great Chinatown Trunk Mystery*, exploiting the murder of Elsie Siegel.

## MADAME OLLY IN HELENE.

Marietta Ollly, who starred last season in *The Whirlwind*, began a vaudeville engagement over the Morris circuit, at the Plaza Music Hall Jan. 16, in the one-act dramatic play, *Helene*, by Henri Bernstein. The cast:

*Baron LeBourg*..... Hardee Kirkland  
*Robert de Clavignon*..... John Emerson  
*Helene*..... Mme. Ollly

*Helene* is a condensed version of *The Whirlwind*, retaining the strongest dramatic incident of the longer play. The story concerns the love of Helene, daughter of Baron LeBourg, for the notorious gambler, Robert de Clavignon. To get him out of a scrape she demands 600,000 francs of her father, who refuses. He demands to know for what she wishes the money. When he discovers her infatuation for the gambler, he tries to persuade her to give Clavignon up. This she will not do and she threatens to shoot herself unless her father complies with her wish. She leaves the stage pleading with her father. Clavignon has been listening to the conversation from an adjoining room. When Helene and her father leaves the room Clavignon enters, stands meditating for a few seconds and then shoots himself with the revolver which Helene had taken from her father's desk. The play closes with the girl clinging to the knob of the door, inside of which Clavignon lies dead, and crying, "Robert, Robert!"

Most of the work falls to Madame Ollly who does it superbly. Mr. Kirkland and Mr. Emerson, however, are admirable in their respective roles.

## SECOND ACADEMY MATINEE.

The principal feature of the second matinee to be given by the American Academy of Dramatic Arts, on Thursday afternoon, Jan. 26, will be the first performance in English of Gabrielle D'Annunzio's one-act play, *The Dream of a Spring Morning*. The two-act comedy, *Masks and Faces*, by Tom Taylor and Charles Reade, will also be given. The performance will be given in the Empire Theatre.

## A THEATRE AT AUCTION.

By a judgment secured in an action of foreclosure of the United States Guaranty Indemnity Company against H. R. Jacobs and others, the partly constructed new Clinton Theatre in Albany, N. Y., will be sold at public auction in the City Hall in that city to-day (Jan. 25). The sale will be conducted by Charles M. Friend as referee.

## NEW THEATRE IN YORKVILLE.

Plans for a new theatre to cost \$100,000 were filed Jan. 16 by Thomas W. Lamb, the architect. The building is to be erected on the south side of Eighty-sixth Street, 100 feet east of Third Avenue. The Eighty-sixth Street Theatre Company, Solomon Brill, president, are the owners.

## GOSSIP.

William Mailly has an interesting article on "The Playtime of the American Playwright" in the *Twentieth Century Magazine* for January. It is written on the theory that the drama of serious purpose is in temporary eclipse, while plays for mere entertainment are in vogue.

W. H. Roche, who has been playing Dr. Woodhurst in *Wildfire* this season, was compelled to close his season at Hamilton, Ont., Jan. 1, on account of a severe attack of gastric trouble. Mr. Roche immediately entered St. Joseph's Hospital at Syracuse, N. Y., where he will remain until entirely recovered. He will then go to his camp at Pine Bluff on Oneida Lake for a long rest.

Owing to the closing of the Olga Nethersole company in Mary Magdalene in Boston, Norman D. Phillips has been engaged for Arnold Daly's playlet, *The Stolen Story*, playing the William Morris Circuit.

Isadora Duncan will make her first reappearance in America with Walter Damrosch and the New York Symphony Orchestra, at Carnegie Hall, Wednesday afternoon, Feb. 15. Miss Duncan has prepared a series of entirely new programmes which she is now presenting in Paris with the Colonne Orchestra under Gabriel Pierné.

Ernest Lambert, who has become known for his portrayals of the stage Englishman, and who was lately with Dustin Farnum in the revival of *The Squaw Man*, has been added to the cast of *Marriage a la Carte* at the Casino.

Mrs. George Riggs (Kate Douglas Wiggin) gave a breakfast party on Saturday, Jan. 21, and took her guests to the matinee of Rebecca of Sunnybrook Farm. Those present were Prince and Princess Troubekoff, Prince and Princess Lasarovich, Mrs. August Belmont, Mrs. Frances Hodgson Burnett, Madame Terrina, Miss Callender, Miss de Forest, Nora Smith, and Mrs. Thomas Chadbourne, Jr.

## Special Introductory Offer

To new subscribers, never before on our books, we will send *THE DRAMATIC MIRROR* for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent.

## FRANKIE CARPENTER.



Frankie Carpenter, who has been appearing as a headliner in vaudeville the past two years, is in town for a short time at the Hotel Normandie. She is looking about for a new sketch before she continues her vaudeville engagements. Miss Carpenter was a popular repertoire star previous to her present venture, with a big following.

## CURRENT AMUSEMENTS.

Week ending January 26.

ACADEMY OF MUSIC—Stock co. in The Two Orphans.  
ALHAMBRA—Vaudeville.  
AMERICAN MUSIC HALL—Vaudeville.  
ASTOR—Lena Ashwell in Judith Marlene—2d week—9 to 16 times.  
BELASCO—The Concert—17th week—181 to 188 times.  
BIJOU—Henry Miller in The Havoc—3d week—14 to 24 times.  
BROADWAY—Closed Jan. 14.  
BRONX—Vaudeville.  
CASINO—Marriage a la Carte—4th week—23 to 29 times.  
CIRCLE—Mrs. Leslie Carter in Two Women—31 times, plus 8 times.  
CITY—Vaudeville.  
COLONIAL—Vaudeville.  
COLUMBIA—Big Banner Show.  
COMEDY—William Collier in I'll Be Hanged if I Do—9th week—67 to 74 times.  
CORTLANDT—Commencing Jan. 24—Otis Shinn in *Sire*—7 times.  
DALY—William Faversham in The Pans—2d week—9 to 16 times.  
EMPIRE—Ethel Barrymore in Trelawny of the Wells—4th week—35 to 53 times.  
FOURTEENTH STREET—Vaudeville and Pictures.  
GAIETY—Got Rich Quick Wallingford—19th week—149 to 156 times.  
GARDEN—Ernest von Fossart in Friend Fritz—5th and 6th times: By the Command of the King—and Learner—3d time: A Bankruptcy—2d time: The Merchant of Venice—1 time: The Daughter of Fabricius—1 time.  
GARRICK—Edmund Bruce in The Scarecrow—2d week—8 to 16 times.  
GLOBE—Hole Jans in The Slim Princess—4th week—23 to 30 times.  
GRAND OPERA HOUSE—The Fortune Hunter—399 times, plus 8 times.  
HAUGHTON—Overnight—4th week—25 to 32 times.  
HERALD SQUARE—Grace Van Strudford in The Paradise of Mahomet—3d week—8 to 15 times.  
HIPPODROME—The International Cup; Ballet of Niagara; The Earthquake—31st week.  
HUDSON—Blanche Bates in Nobody's Widow—10th week—83 to 90 times.  
HURDIT AND BEAMON'S—Columbia Burlesques.  
IRVING PLACE—Das Jungfernstift—6 times: William Tell—3d time.  
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.  
KNICKERBOCKER—Mande Adams in Chanteur—1st week—1 to 8 times.  
LIBERTY—Christie MacDonald in The Spring Maid—5th week—34 to 41 times.  
LINCOLN SQUARE—Vaudeville and Pictures.  
LYCUM—Elsie Burke in Suzanne—5th week—34 to 41 times.  
LYRIO—The Deep Purple—2d week—17 to 24 times.  
MAJESTIC—Way Down East—1st week—1 to 8 times.  
MANHATTAN—Vaudeville.  
MAXINE—Kilgilt's The Gamblers—18th week—101 to 108 times.  
METROPOLITAN—Grand Opera co. in repertoire—11th week.  
MINER'S ROVERLY—Duchings Burlesques.  
MINER'S BRONX—American Burlesques.  
MINER'S EIGHTH AVENUE—Modia Rouge Burlesques.  
MURRAY HILL—Dainty Daphne Burlesques.  
NARNOVA—Baby Mine—173 times, plus 2d week—9 to 16 times.  
NEW—Vanity Fair—18 to 21 times: Sister Beatrice—20 to 23 times: Don—34 to 37 times.  
NEW AMSTERDAM—Madame Sherry—22d week—175 to 180 times.  
NEW YORK—Ella Trentini in Naughty Mat—12th week—81 to 93 times.  
OLYMPIC—Golden Crook Burlesques.  
PLAZA—Vaudeville.  
REPUBLIC—Rehearsal of Sunnybrook Farm—17th week—134 to 141 times.  
SAVOY—Vaudeville and Moving Pictures.  
VICTORIA—Vaudeville.  
WALLACK—Fomander Walk—6th week—42 to 49 times.  
WERNER'S—Alma, Where Do You Live?—18th week—135 to 142 times.  
WEST END—The City—184 times, plus 8 times.  
YORKVILLE—Vaudeville and Moving Pictures.



The Awakening or Mr. Pipp.  
Manhattan.—Kitty Gordon, Nell O'Brien, Tom  
Nawn, Trovato, Charlotte Parry, Harry Fox and  
the Millership Sisters, Camille Trio, Van Horn,  
Henneco and Son.  
Hammerstein's.—Gertrude Hoffmann, Seidom's  
Living Statues, Homer Miles and company, the  
Two Pucks, the Three Lyres, Christy and Willis,  
Hillebrand and De Long, Miller and Mack.



# BRIGHT LIGHTS IN CHICAGO

Stars, Stars, Stars!—A Wonderful Array of Them, and a Glance Backward to the Showing a Generation Ago—Colburn's Chat of Plays and Players.

(Special to The Mirror.)

CHICAGO, Jan. 24.—Stars, stars, stars! Observe the list of those that shine here this week: Holbrook Blinn (brand new) at the Lyric; Henrietta Crossman in Anti-Matrimony; at the Studebaker; Helen Ware in The Deserter; at the Whitney Opera House; Margaret Anglin in Green Stockings; at the Grand Opera House; Forbes Robertson in The Passing of the Third Year Back; at the Garrick; Louis Mann in The Chambermaid; at the Lyric; O'Hara in The Wearing of the Green; at the Lyric; Victor Moore, Albert Chevalier, Edna May and Henry Kolker remain.

An examination of the records will show that Chicago never before had such a concourse of stars, so many examples of the most discussed system of illuminated stars and companies.

Grace George is coming to the Lyric week after next in *Blanche* for the season.

Home Stahl is to follow Gillette at the Lyric in her new play, by Charles Klein, *Maggie* next week.

The Round-Up will be at McVicker's week after next, with Rappley Holmes as the star.

Twenty-seven years ago the stars in Chicago in January were: Miss Granger, at the Grand Opera House; Maggie Mitchell, at the Lyric; O. O. Gardner, at the Academy; Neil Burman, at McVicker's; Alvin Joslin, Miss Palmer, Alvin Finley, Milton Noble, Lily Lantry, Catharine Lewis.

A parting glance at the new Ade play at the Lyric. The Lyric Theatre, which did not change the original estimate. It has some wit, humor, ingenuity and honest sentiment. Edith is the right kind of part for Mr. Crane, and he makes the most of it. In his support the one actor who distinguishes himself and maintains such standards as should be maintained in these days is like the Blackstone in Henry Miller, Jr. His Spanish-American cabinet minister of a dower republic has admirable diction, completeness and strength. Mrs. Thomas Whitman makes a very sweet, old-fashioned wife of Edith. Edith is a bright, pretty girl, served by Katharine Badine, fulfilling most of the requirements of a rather mild part. Harrison Ford gives the young college chap the proper spontaneity and gusto of a vigorous, manly youth. Edith is, as the private secretary to the minister, a powerful character.

Adde plays. Carl Hammerman contributes a commendable study in his German diplomat. The company comprises Louis Mason, Rachel Hildner, Maceo Harman, Arthur Holman, E. K. Kelley, Mildred Severely, Edmund Shale, Richard Sherman and Frank Hisher.

Matinees every day are announced by the management of the Hippodrome, which will begin at the Auditorium Tuesday, Jan. 24.

There were numerous new articles in the Chicago daily recently about a change in the ownership of the American Music Hall from William Morris to a local company. The change was more apparent than real, although the music hall is now owned by a corporation, Mr. Lait, the press representative informs. This means that there has been no change in the management of the hall or the American Music Hall. There was a beautiful Saturday afternoon performance in the long bill of twenty-two acts which remains the numerical strength of the program.

John Rice and Billy Cohen in a new comedy, *William*, which is a study in slapstick and laughter; William Courtright was again successful in *Peaches*, with Charles Balguy, Gladys Claire and Edw. O'Connor in his little company. The London Quartet was popular and the Four Norins aroused unusual interest with a rather elaborate singing act.

Lectures on great contemporary dramatists are being given at the Press Club by William Norman Guthrie. He started with a discussion of the first lecture. This week, Friday, Materlinck; next week, Friday, Hauptmann; Feb. 3, D'Annunzio; Feb. 10, Strindberg and Gorki.

Charles H. Berger, president of the Dramatic Publishing Company of this city, has been re-elected president of the Press Club.

George D. Baker and Eva Taylor were at the Majestic again last week in their extremely popular little farce *Chums*, arranged for Valentine by Lawrence Grattan. They were capital as Bob and Amy Billings, and Mr. Grattan and Kate McLaurin were most agreeably capable in the two other parts. William Rock and Maud Foster again revealed the artistic possibilities of stage dancing, encouraged by frequent applause, and closed with the strongest genuinely artistic achievement I have seen in the form of special dance. *The Devil and the Maid*. Frank Power got on immensely with his Irish stories, an exceedingly good collection.

There are several hundred people in the Hippodrome at the Auditorium; in fact, so many that the night price of 50 cents a seat, upstairs, offers the remarkable chance of seeing the gay crowd at the low cost price of about ten cents for a seat. The best seats at all are a bargain; three performers for a cent, scenery thrown in. Orchestras of fifty pieces also gratis.

The bill this week: Grand Opera House, Margaret Anglin; Chicago Opera House, Next Era with Edna May; Whitney, Helen Ware in The Deserter; Studebaker, Henrietta Crossman in Anti-Matrimony; Olympic, Get Rich Quick Wallington; Powers, Country Boy; Garrick, Forbes Robertson; Colonial, Victor Moore; Cort, Henry Kolker; Princess, Albert Chevalier; McVicker's, Louis Mann; Illinois, Arcadians; Blackstone, Imperial Russian Orchestra; La Salle, Sweetest Girl in Paris; Lyric, Holbrook Blinn in The Passing of the Third Year Back; at the Lyric, Fort-five minutes from Broadway (the stock); Imperial, Charles's Angel; Buck Temple, Map on the Box; Marlowe, Billie; Globe, At the Mercy of the Gods; Crown, Cinderella Girl; National, Cheekers; Criterion, Faust; Bilton, Billy the Kid.

Alfred Thomas and Ben Stuart, two young Chicagoans, have invited the Lyric with a bright new comedy written by Mr. Thomas, which has found favor from the start. It is a college comedy, in which Mr. Thomas does an impersonation of a chorus girl.

gymnastic feats (as well as feet) made its usual impress on the audience.

The Arcadians at the Illinois has hardly had the appreciation in attendance that it deserved, but that is to say, the theatre has not been allied. A musical comedy of so much grace, charm, pretty music and clever acting should have more than moderate success. Percival Knight captured his audience with his droll comedy and songs. Julia Sanderson's arch, pretty, sweet and sincere little Irish girl won general admiration, and her graceful dancing was the cause of many encores. Connie Edlin, Alas Mann, Harold Glenshaw, Ethel Goodman, Lawrence Grant, John Paulton, and others of the line company were all appreciated.

The Prince of Plims at the Garrick, an American success of eight seasons compared without waiting thereby with the latest fashionable importation from London, The Arcadians at the Garrick. In music it outlived The Arcadians. The company supporting Jess Dandy at the Garrick was a most agreeable surprise. All the principals were clever, and the company were exceptionally attractive. Mr. Dandy has improved his Hans Wagner. He is now able to speak the line describing the bubbles of champagne, so that his audience can see the picture of the young hillside of France. He gives the song, "Chinatown," far better than a few seasons ago. The audience last week liked it immensely, and recalled him many times. Carl Otto played by Edward Mera and Tom Wagner by Ivan Anderson were quite as interesting as during the first engagements at the Studebaker.

Francis Cameron was exceptionally pleasing as the Widow and sang well. Olive North and Vera Blair Stanley made Edith and Nellie always attractive. Miss North's good voice giving her some unusual interest. The male chorus sang finely, and the young women showed unexpected ability to sing and act in the song of the cities. Ida Crawford, Boston; Hamel Campbell, New York; Ellen Crane, Baltimore; Violet McKnight, New Orleans; Florence Mackie, Chicago; Lydia Crane, St. Louis; Ethelyn Clark, Philadelphia; and others from New York. The second week began with double the attendance of the opening.

Arturo Mascacchi, friend of Verdi and associate of Patti in grand opera, died at his home here last week, aged fifty-six years. He had been conducting a school of opera here for a number of years and had been very successful. He first came to Chicago when the Auditorium was opened for its first season. He was then in the Abbey-Grand grand opera organization.

Barth Bernhardt, through her representative, E. J. Sullivan, sent \$25 to Acting Manager George Ade Davis of the Studebaker, to buy a box at the benefit for the families of the Bremen killed in the stockyards fire.

George Fawcett will have the part in The Widow in Forty-five Minutes from Broadway in the new play, which is receiving some trials at nearby cities, will be at the Princess beginning Jan. 30.

George Kilmt is trying to get the consent of his partner, Frank Gussolo, to appear as Kid Burns in Forty-five Minutes from Broadway when that musical comedy is produced with the stock company at the Imperial.

The Rock of Ages, a new play by Edward E. Ross, author of The Roarers, will be produced here Sunday at the Crown Theatre by Messrs. Howland and Gilmore who produced Broadway. The Deserter started with a large audience at the Whitney Monday night. Helen Ware returns as a star after her achievements in Paid in Full, Third Degree, and The Regeneration, with Arnold Daly at the Studebaker. The Deserter ran three months in New York and was brought here with the original cast. A further chronicle will be given next week.

Colonel William Roche of the Haymarket, should and Fiske O'Hara in The Wearing of the Green last week one of the popular bills of his first dramatic season at the Haymarket.

Folly of the Circus had a prosperous fortnight at McVicker's. Edith Hesper made a most attractive Polly. Raymond L. Bond was excellent as the minister, and all other characters were played with accuracy and good taste. The "circus" was complete enough for a first night to the play.

## ST. LOUIS.

The Chocolate Soldier for a Third Week—Miss Crossman at the Century.

The Chocolate Soldier enjoyed a great second week at the Shubert, and a third week was decided upon.

The Garrick offered Dr. Wolf Hopper, with Louise Dresser, in A Matinee Idol; was accorded great applause. "Clean" and "whole" were the sentiments evoked. Miss Dresser sang and acted admirably. The co. was selected with taste and judgment.

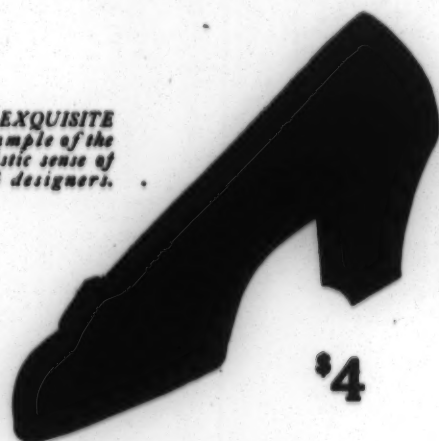
At the Century Henrietta Crossman in Anti-Matrimony pleased enthusiastic audiences. As a tactful mistress of "stiff" and "soft" roles, Wright Kramer and Fay Wheeler were prominent in her well-selected co.

The Olympic: Blanche Walsh in The Other Woman was at her best last week. Percival Knight and her husband captivated. Anna Cleveland was truthful as the wife. Small co. was well seasoned.

The Americans offered Granstark. Gene La Motte portrayed a winsome Yocco. Alfred Swenson was strong as Greenfall Lorry. The play held by its rapid action and intense spirit.

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CHICAGO

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The Princess' bill was headed by Juliet, an exceedingly clever impersonator. The Coopers and Hinton and Hannon is a skit very good.

Sam Chin and Mary Harris in In Old Spain headlined at the Columbia last week. Hannon and other numbers made a bright bill.

This week: Shubert, The Chocolate Soldier; Garrick, James K. Hackett in The King's Game; Olympic, Raymond Hittcheson in The Man Who Owns Broadway; Century, Lillian Russell in Search of a Singer; American, Thurston; Imperial, Imperial Stock co. in Parted on Her Bridal Tour; Haylin's, Smart Set.

## WASHINGTON.

Excuse Me, Sir, and Other Plays—Many Musical Events—McIntyre and Moore Write a Play.

Washington, Jan. 23.—Following the successful engagement of The Chocolate Soldier at the Belasco Theatre, the offering for the current week, which has a large commencement, is the Rupert Hughes successful three-act farce, Excuse Me, produced by Henry W. Savage.

Next week, Douglas Fairbanks in The Outlaw. Large audiences paid full tribute to the excellent production of the Henri Lavedan play Sir, and Otto Skinner's charmingly artistic portrayal of the dominant role during the engagement of Madame Schumann-Haas in concert.

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The big production of The Bohemian Girl at the Shubert delighted audiences. Blanche Morrison scored as Arline, as did Bertha Shale as the Gypsy Queen. James O. Stevens, an old University of Minnesota graduate, was the Count Arline. Next week, Dave Lewis in Don't Lie to Your Wife.

At the Lyric Thomas Jefferson was so well received in Rin Van Winkle that the production was continued a second week. The only change was the withdrawal of Sarah Franz, who conducted her six weeks' starring engagement.

At the Lyric an excellent production of Paid in Full drew good houses. Blanche Morrison was a favorite in stock here, was playing by Thomas Coffin Cook, Albert Andrus, and Agnes Herndon. Vaughan Glaser's production of St. Elmo follows.

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## MINNEAPOLIS.

Fred Nible and Frank Bacon Divide Honors—Louise Farnum at the Lyric.

The Fortune Hunter at the Metropolitan proved one of the best comedies of many a day, and was enthusiastically received. Fred Nible's work in the leading role and Frank Bacon's drawing of the old Irish hero were especially praised.

Alma Helwin was the heroine, and the other roles were well filled. Next week, E. L. Snader, who found favor here last season, reappears in The Old Homestead.

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C. W. MILES.







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**Grace Van Studdiford**

In the New Opera Bouffe.

**The Paradise of Mahomet**

**DALY'S** B'way and 39th. Eves. 8:15.  
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By Edward Knoblauch

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**Mlle. ENMA TRENTINI**  
In the New Comic Opera by Victor Herbert  
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With ORVILLE HARROLD  
Kate Blum, Harry Cooper, Miss Marie  
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**Madame Sherry**

Lina Abarbanell, with Ralph C. Hore  
and others

Book by Otto Hauerbach.  
Score by Karl Housman.  
Staged by George W. Lederer.

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"EVERY  
SONO IN AN  
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From the German of Wilhelm and Willner, by  
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Herman Bahr's Comedy.  
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Founded on the famous Rebecca Books.

Rebecca is for old or young, rich or poor. It is not  
the only play you have ever witnessed, but it is  
a class by itself and offers entertainment to every-  
body.

## GOSIP OF THE TOWN.

Albert Ellery Bergh, associate editor of  
the *Columbian Magazine*, has a comprehen-  
sive article in the February number of that  
periodical on "The Curious Career of Rich-  
ard Mansfield," based on William Winter's  
voluminous life of that actor. Mr. Bergh  
also in the *Columbian* reviews the current  
plays entertainingly.

Eliza Proctor Otis was granted a decree  
of separation from her husband, William  
Walter Carpenter in the Supreme Court,  
Jan. 18, by Judge Page.

Ethel Le Roy De Koven, daughter of  
Reginald De Koven, the well-known com-  
poser, was married in Grace Church, New  
York, Jan. 18, to Hans Kierstede Hudson.  
The ceremony was performed by Rev. Dr.  
Slattery, assisted by the bride's uncle, Rev.  
George William Douglas, of Chicago. The

event was one of the prominent features of  
the social season.

Robert H. Harris will send out a new  
production next season called *The Vine  
Clad Cottage*.

Elvia Crox, who died in New York on  
Jan. 10, was preparing for a vaudeville ap-  
pearance with her husband, Harry St. Clair  
Crox, at the time of her death. Miss Crox  
and Mr. St. Clair were married Jan. 4,  
1908.

Hattie Williams is back in town, after her  
London engagement in *Decorating Clemen-  
tine*. Miss Williams made a short visit to  
Paris before her home coming.

The members of *The Thief* company  
while playing Cleveland week of Jan. 2  
were pleasantly entertained at an informal  
dinner, given by Joe Edmonson, business  
manager. The guests were Manager Todd,

of the Lyceum Theatre; Mr. and Mrs.  
Scharfberg, and the company, including  
Blanche Shirley, Isabelle Sherman, Fred-  
eric Clayton, J. K. Roberts, Hallet Thomp-  
son, W. A. Whitecar, Frank Hersome, Jo-  
seph Conn, and Harry Brown.

Kenneth Davenport, who closed recently  
with Henry E. Dixey in *The Naked Truth*,

has resumed the leading role in *The Girl  
from Rector's*. Mr. Davenport left *The Girl  
from Rector's* to join Mr. Dixey's company.

The Allen Stock company, managed by  
Jack Allen, and Ethel May, opened the  
new Colonial Theatre, St. Louis, on Christ-  
mas Day, for a six weeks' engagement. The  
company will resume its road tour Feb. 6.



# Amusements Throughout the Country

## SPECIAL TO CORRESPONDENTS.

As Feb. 13 (Monday) Lincoln's Birthday will be a legal holiday, it will be necessary to make ready the early forms of THE MIRROR to be dated Feb. 15 in advance of the usual time, and correspondents are therefore required to forward their letters for that number at least 24 hours in advance. The occurrence of Washington's Birthday, the following week on Feb. 22 will also make necessary the forwarding of letters by correspondents for THE MIRROR of that date at least a day in advance.

## ALABAMA.

**MOBILE.—THEATRE** (J. Tannenbaum): Kyria Bellier in *Raffles* 7; good co.; pleased fair business. The Virginia 9, 10; good co.; poor business. Human Hearts 12, 13. The Climax 19 (return). Seven Days 20, 21.—**LYRIC** (Gaston Neubrick): The Merry Widow, with Mabel Wilber and Charles Meekins, 8, 7; excellent co.; beautifully staged; delighted very large business. John Mason in The Witching Hour 9, 10; excellent cast, to good business. Paul Gilmore in The Bachelor 12. Madame Nasimova in Little Rhyol 13. A Doll's House 14. Comtesse Coquette 15.

**MONTGOMERY.—GRAND** (H. G. Fourt): The Coy and the Moon 9; pleased small business. Seven Days 10; very satisfactory; good business. The Virginian 12; small business. The Spendthrift 14; excellent; large house.—**MAJESTIC** (W. K. Couch): Paul Gilmore in The Bachelor 11; satisfactory, to large house. John Mason in The Witching Hour 13; best attraction so far this season at the Majestic to packed houses. Mabel Paige 16-21.

**ANNISTON.—NOBLE STREET THEATRE** (L. T. Smith): Lyman Twins in The Prize Winners 10; good, to fair; well pleased. Paul Gilmore in The Bachelor 18; to large, well pleased. Smart Set Feb. 1. Squaw Man 10. Adelaide Thurston in Miss Ananias, Arizans, Firing Line, and Madame Sherry 25.

**DEMOPOLIS.—BRASWELL** (N. T. Braswell): A Japanese Honeycomb 9; small house; performance not up to standard. The Coy and the Moon 11; pleased a good house. The Lyman Twins 21.

**TUSCALOOSA.—ELKS AUDITORIUM** (O. F. Filian): University of Alabama Glee Club gave good concert to large house 13; audience pleased. Lyman Twins 14 to good business; audience pleased. Pastore Trio 20.

**SELMA ACADEMY** (William Wilby): The Virginian 11; moderate business. The Spendthrift 13; large and enthusiastic audience. Paul Gilmore 14 to poor business. Seven Days 15.

## ARKANSAS.

**FORT SMITH.—GRAND** (C. A. Lick): Madame Harriet Labadie, dramatic reader, under the auspices of the Daughters of the Confederacy in The Doll's House; charmed a good house 10. Mrs. Wagon of the Cabbage Patch 11; excellent performance, to small house. Polly of the Circus 13; pleased small audience. The Blue Mouse 14 drew two large houses. Beverly 20. The House of a Thousand Candles 25.—**LYRIC** (C. L. Carroll): The Jodelyns, Seyder and Miller, Messers and Messrs. Schacht, Lefebvre 15-21.—**MAJESTIC** (F. E. Flag): Will open 19 with vaudeville and motion pictures featuring John Melville and co.

**LITTLE ROCK.—KEMPNER** (A. M. Ybanes): The Blue Mouse 19. Just Out of College 20. The House of a Thousand Candles 21.—**CAPITAL** (Fred Pennell): Associated Players in The Girl from Laramie 9, 10, and Facing the Music 12, 13; co. much above the average; carrying its own scene painter; the scenic productions are excellent; business good. Associated Players in Her Fatal Marriage 16-18. One Night in June 19-21.

**HOT SPRINGS.—AUDITORIUM** (E. S. Brighams): Arizans 19; good production; fair business. The Blue Mouse 15. Just Out of College 16. The House of a Thousand Candles 20. The Girl, the Man and the Game 21. The Virginian 22.—**NEW PRINCESS** (J. Frank Reed): Will open 19, Davis Trio, Wauson and Palmer, Jack Marshall and John. Bertha Gleason and Fred Houlihan 16-21; a good bill; well received.

**TEXARKANA.—GRAND** (Charles E. Sassen, res. mar.): Sins of the Father 9; large house. Just Out of College 17. The Filting Princess 18. Billy Clifford in The Man, the Game and the Girl 19. The Blue Mouse 20.—**JONESBORO.—EMPIRE** (W. W. Hetherington): The Climax 10; excellent co., to good business. My Cinderella Girl 17. The Blue Mouse 25. Daniel Boone 28. St. Elmo Feb. 13. The Flower of the Ranch 16. Classmates 22.

**PINE BLUFF.—ELKS** (C. E. Philnot): The Climax 12, 13 (return); fine performances; fair business. Arizans 17. Just Out of College 18. The Girl, the Man and the Game 20.

## ARIZONA.

**TUCSON.—OPERA HOUSE** (M. Drachman): Polly of the Circus 19. Isle of Spice Feb. 3.

## CALIFORNIA.

### SAN FRANCISCO.

Florence Roberts and Thurlow Bergen Heavily Welcomed—Good Stock Offerings.

The Columbia has The Dollar Princess until week ending 15, after which comes The Traveling Salesman for a limited engagement. Mel. Marx, of whose arrest I spoke in my last for permitting chairs to remain in the aisle un-

fastened, was fined \$5 by the police judge, probably at his own request, so that it might serve as a check on the cheaper theatres.

The Alcazar is up to its old standard with Miss Vaughn and Mr. Lottell as the stars. Billy was the bill commencing 10 and a good house was present. The White Sister will be the programme beginning 17.

Fred Bolanco has gone to Los Angeles for a short business trip.

The Man of the Hour was the offering at the Princess afternoon of 8, and commencing matinee 10. The Time, the Place and the Girl will be the next attraction.

Florence Roberts at the Savoy drew a very large house at its opening 8. The star was well received and with her was Thurlow Bergen, who was also given a welcoming. The co. is excellent and the play attracted much attention. The Nigger was the bill. Next Monday 15, will see Maxine Elliott back to San Francisco at the Savoy in The Inferior Sex. A big reception is expected. We claim that her start was made with us.

Max Hill and his merry co. left for the Coast tour 9 and will not be seen here again until next season.

Gerville-Beache again at matinee 8 displayed his vocal ability. Kocina, the Bohemian violinist, will play 15, 22 and evening of 19.

Orpheum features Alice Lloyd, a German theatre in the Mission will be dedicated evening 15.

**OAKLAND.—MACDONOUGH** (H. E. Campbell): Mary Manning in A Man's World 11, 12; very attractive performance; audience large but enthusiastic. Richards and Pringle's Minstrels 14.—**BERRY** (H. W. Bishop): Bishop's Players presented Samson 9, 15; fine production; attendance slightly below normal. Billy 16-22.—**ITEM**: The annual Road Show is on at the Orpheum this week, and playing the capacity houses. The Ringlets Brothers, headliners, make unusual hit.

**SAN BERNARDINO.—OPERA HOUSE** (Mrs. Martha L. Kiplinger): A Gentleman from Mississippi 6; pleased fair house; good co. Jefferson De Angelis in The Beauty Spot 11; best singing of the season; deserved better house; good co. Polly of the Circus 18. The Broken Idol 20.

**FRESNO.—BARTON OPERA HOUSE** (R. G. Barton): Polly of the Circus, with G. L. Leon, 2 to big business. Man of the Hour 3; business fair. A Broken Idol 6; delighted good business. The Beauty Spot 7, 8. The Traveling Salesman 14.

## CONNECTICUT.

**BRIDGEPORT.—JACKSON'S** (F. R. Sheehy): The F. F. Sheehy Amusement Co. of Springfield, Mass., and Messrs. Sheehy have bought the one and one-half years unexpired lease of Edward C. Smith, who made a fortune in this town from 1897 to 1908, and has acquired an additional ten years' lease from the F. T. Barnum heirs who own the property. The house will be remodelled and operated in connection with the co.'s Springfield and Worcester houses, and will open 28 with Cyril Scott in The Lottery Man. The success of Henry B. Harris in the first part of this season demonstrated the accurate forecast of players of good offerings. Only the unfortunate refusal of the late Jackson's administration to assign the leasehold interest prevented a continuance of the Harris success. Built originally as a skating rink in the early eighties by F. T. Barnum, this house successfully fell into the hands of C. J. Belknap, F. P. Proctor, Mary E. Hawes, Parsons and Jennings, and Edward C. Smith. The latter supervised its change to a ground-floor house and then remodeling. It seats over 2,500, and its scenic properties are superb. Under fair and liberal management the house has always been an excellent investment, and with its over 100,000 population Bridgeport was never better prepared to support it than at present. Success is practically assured to the new management.—**POLLY** (L. D. Garvey, res. mar.): Gus Edwards, School Boys and Girls are heading the bill 16-21, with Lillian Conve as Sassy Little and Frank Alvin as Tony Marinette. Una Clayton and co. in His Local Color. Marie Stover, Great Lester, Harry Green, Emerson and Baldwin, and Samson and Scilla furnish diverse and appreciated acts.—**ITEM**: Final modifications have been made in the specifications of Polly's new theatre on Main Street, near Congress Street, and estimates are being presented. Renovation will begin in a few weeks, and the house will be ready for an opening next Autumn.

**HARTFORD.—PARSONS** (H. C. Parsons): The famous Italian tenor Signor Bonci 13 was greeted by a most enthusiastic audience which was of fair proportion in the orchestra, with noticeable enthusiasm on the part of his compatriots; for an hour and a half he sang his native and English songs with admirable tone and rendition. Edmund Breece 18, 19 in a new play, The Scarecrow, by Percy Mackere, under the management of Henry B. Harris, made an instantaneous hit. It is a remarkable story, of great strength and peculiar construction, but of intensity, and the star displays his dramatic ability in action and facial expression. The supporting cast was an unusually good one, composed in main of Alice Fischer, Pola Lafolette, Marie Brown, Britham Boyce, Frank Reicher, Mrs. Felix Morris, Regan Heston, Clifford Leigh, H. J. Corvill, Harry Lillford, Eleanor Sheridan, and William Lewis. The Boston Symphony rendered their usual delightful concert 16 to the customary big business. Crowded houses laughed through the show 17, 18, enjoying the catchy songs, lively dancing and quaint humor of Beattie McCoy, whose personality has an irresistible charm. John B. Hazzard, John B. Kennell, and Annie Yeomans, "seven years young," were the principal mirth provokers of the merry dancing co. Hammerstein's Macbeth's Masterpiece 19-21, at "three dollars per seat" for four performances. Mike Elmore 22. Commuters 25, 26. Marie Cahill in Judy Puss, 30.—**ITEM**: Again the new theatre rumor comes up in the fact that a Shubert representative was in consultation, in company with an architect, with the owner of property on Gold Street adjoining the Hamilton Hotel, and the proprietors of the latter also have architects drawing plans for a twelve-story hostelry. If both materialize there will be "some dollar claims" on this already busy corner, as the hotel and theatre will be connected by lobby.

**NORWICH.—POLLY** (J. W. Rusk, res. mar.): For the fifth week of the Polly Players

this admirable stock co. presented Sherlock Holmes in The Sign of the Four for week of 19, playing to capacity houses nearly every day. The co. is growing in popularity constantly, and theatre parties come in from the surrounding towns several times a week. The Halle Club, a local girl's club, has arranged for one night each week the sale of tickets among the members and their friends being large, and a percentage being made for the club on every ticket sold. All this activity at Polly's speaks volumes for the able management of Mr. Rusk, the genial representative for Mr. Poli. The work of the co. in Sherlock Holmes added to the excellent work already done by the co. The artistic acting of Mr. Le Roman as Sherlock Holmes was much admired, while Miss Perry, Miss Fisher, Mr. Palmer, and the other members of the cast were fine. The whole production showed the careful stage-management of Mr. Rusk. Next week, Feb. 16, in Polly.—**ADDITORIUM** (Harry Shannon): This popular house offered a fine vaudeville bill for week of 16, consisting of the Grand Trio of Acrobats, Lewis and West, Devitt and Sister, with new pictures; good business.

**STAMFORD.—ALHAMBRA** (John R. David): The Forbes Stock co. 16-21 injected a little melodramatic savor and presented The Cripple Hand to enormous business; Mr. Forbes plays in his happiest vein in roles like Mylin; Miss Waynes' play was so winsome that it drew the boys couldn't help from falling in love with her, at all, at all; John David as Danny again came in for the major share of the applause; Thaddeus Gray, a new comer, made a very manly handstand; it is a far cry from Jack Glemore to Father Tom, and Harry Hal Brown bridged the gap successfully; Harry Horne as Corrigan took his medicine, as villains generally do; Margaret Ferrard had an opportunity as Anne to exert her talents and she came through with flying colors. In the Bishop's Carriage 22-25.

**WATERBURY.—POLLY** (Harry Parsons): Low Dockstader and His Minstrels filled the house 18 with an appreciative audience. The All-Star Yiddish co. 19; to good business. Sidney Drew and an excellent co. appeared in Billy 18 before a good-sized audience. Samson McCoy in The Echo 24. Cyril Scott in The Lottery Man 25.—**JACQUES** (V. Walker): McConnell and Simpson, Edwards, Van and Tinsney, Duryea and Carroll, Harry Landall and the Moscrop Sisters, Charles Welch and Harry Boston 16-21.

**MIDDLETOWN.—MIDDLESEX** (Henry Magel): Douglas Fairbanks, with an excellent co. presented The Cab 16 to a large and satisfied audience. The Collins Singing Girl and Walter Eccles 17 to fair business. The Turners 19; small audience. Kenneth McDowell, a local actor and actor, with good support, presented his one-act play, The Nestor and The Girl of the Year, to appreciative audiences 20; noticeable in the cast was Ivan Davidson. Phelan Musical Comedy co. 22-25.

**WILLIMANTIC.—LOOMER OPERA HOUSE** (John H. Gray): The Turners 14; large matinee and evening fair house. Mr. and Mrs. Sidney Drew in Billy 17; greatly entertained very large audience. Kenneth McDowell in The Nestor 21. The Echo 24. WILMANTIC 19, 22.—**ITEM**: Paro and Rodgers, Bob Clark, and pictures 19-20.

**NEW BRITAIN.—RUSSELL LYONUM** (T. J. Lynch): Martin's U. T. C. 14; pleased two capacity houses. Motion pictures 15 to good business. The Turners 17 to well-filled house. Samson McCoy in The Echo 24. WILMANTIC 19, 22. McMahon: Motion pictures and vaudeville 15-21 to good business.

**NEW LONDON.—LYONUM** (Walter T. Murphy): Leigh De Lacy closed week of fair business 14. Sidney Drew in Billy 16; best comedy seen here in several years; excellent co.; Anne Brown shared honors with Mr. Drew. Marie Cahill in Judy Puss 25. Low Dockstader 28.

**MERIDEN.—POLLY** (Thomas Kirby): U. T. C. 16-18 to fair business. Sidney Drew in Billy 19 to a large and well pleased audience. Samson McCoy in The Echo 23. Cyril Scott in The Lottery Man 25. The Commuters 27. Beverly of Granmark 28.

**DANBURY.—TAYLOR'S OPERA HOUSE** (P. J. Martin): Douglas Fairbanks in The Cab 19; excellent co.; good house. U. T. C. 19. Sidney Drew in Billy 22.

## COLORADO.

### DENVER.

Texas Guinan Well Received—The Stock Company Had Good Business All Week.

Texas Guinan in The Kissed Girl was well received and played to good business at the Broadway 9-15. Harry Hermans in the leading comedy role was very good. Miss Vaulty's dancing and singing scored a big hit. Thomas Whiffen and Louis London, soloists, shared in the applause. Girls 16-25.

Madame X is the attraction at the Auditorium 16-22. The Midnight Sons 23-29. The tale of Spice drew large audiences to the Taber 8-14. Marion Langdon's singing pleased. Bobbie Woolsey and Jack Leslie, comedians, scored. Mary Jane's Pa 15-21. The Girl in the Kinsman 22-25.

The Stock co. at the Baker had a good week 8-14, playing The Merry Grifters. Maybelle Baker, the prima donna of the co., wore some handsome gowns and sang a number of new songs in a charming manner. Charles Finn and Edward Allen in the role of two Germans were clever. Albert Leonard in a chappie part was popular. In Gay Paree 15-21.

George Behan and co. in The Sign of the Cross headed the bill at the Orpheum 9-15, other acts being Three White Kuffs, Alexander and Scott, Benson-Dowling and co., Stanley and Norton, Mario-Aldo Trio, and Leroy Wells.

Billy Van is the headliner at the Majestic 14-20; other acts include Edward, Cox and Vary, Genevieve, De Witt Young and Sister, Flo Adler, McNamee, and Polly Pickle's Pets in Pettland.

## DELAWARE.

**WILMINGTON.—AVENUE** (Clemens and Edwards): The Prince Chap 16-21. The Two Orphans 22-28.

## FLORIDA.

**ST. AUGUSTINE.—JEFFERSON** (John Ray): The Smart Set 9; large and pleased audience. The Girl from Rector's 11; crowded house; good performance. Merry Widow 18.—**ITEM**: Splendid houses that have greeted all co. appearing so far this season.

## GEORGIA.

**NEWNAN.—AUDITORIUM** (C. L. Baber): Manhattan Opera co. 11, 12; perfect satisfaction both nights with best business to date night. But considerable improvement the second. The Mascot first and Mikado second night; both performances gave opportunity to show the average.—**ITEM**: Manager Kane of the co. told the audience the first night that they expected and wanted good attractions to come that they would have to come and see them. They slightly responded to his talk by turning out better for the second performance.

**VALDOSTA.—CITY OPERA HOUSE** (W. L. Hicks): Coburn's Graces, Minstrels Dec. 21; well-pleased house; G. H. O. East Gilmore in The Bachelor 20; excellent; good co. of Miss 2; pleased fair house. Music Hall Girl 5; matinee and night, pleased good house.—**ITEM**: (W. O. Roberts): The Artists' Quartet 9; good house; very much pleased; included Lloyd Jones, tenor; Conrad Murphy, baritone; Claude Davis, contralto; and Mrs. Lloyd Jones, pianist.

**MACON.—GRAND** (D. G. Phillips): G. H. O. 12, with matinee, failed to draw. Miss Patti 13, with matinee, to very large house. The Girl from Rector's 14, with matinee, to very large house. Miss Allen in The White Girl 15 to largest audience to date at the Grand. R. O. The Merry Widow 21. The Witching Hour 24, 25.

**ALBANY.—RAWLINS THEATRE** (A. G. Gortalsky): The Lottery Man 19; excellent co.; good house. Alhambra 20. (Lillian Conve) in The Beauty Spot 21; fair business. The Girl from Rector's 13; to large audience. Black Patti in A Trip to Africa 17. The 25 max 22.

**ATLANTA.—COLONIAL** (A. J. Palmer, res. mar.): Gable Concert on 18; great co.; good business. The Firing Line 21. The Merry Widow 23.

## IDAHO.

**BOISE CITY.—PINNEY THEATRE** (Walter Mendham): Silver Threads 18, 19; natural house made production; good business. The Girl from Rector's 11; a play with a moral that all worried women should see. John received a hearty welcome from the end man with Billy West's Minstrel Show many years ago. Hecyema 20. The Girl from Rector's 21. The Girl from Rector's 22. The Girl from Rector's 23. The Girl from Rector's 24. The Girl from Rector's 25. The Girl from Rector's 26. The Girl from Rector's 27. The Girl from Rector's 28. The Girl from Rector's 29. The Girl from Rector's 30. The Girl from Rector's 31. The Girl from Rector's 32. The Girl from Rector's 33. The Girl from Rector's 34. The Girl from Rector's 35. The Girl from Rector's 36. The Girl from Rector's 37. The Girl from Rector's 38. The Girl from Rector's 39. The Girl from Rector's 40. The Girl from Rector's 41. The Girl from Rector's 42. The Girl from Rector's 43. The Girl from Rector's 44. The Girl from Rector's 45. 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James K. Hackett at the Grand 13, ably supported by Frank Hatch, Arthur Hoops, Robert Lawler, and Jane Marbury, presented The



A notable amusement event of the season will be the engagement of Pavlova and Mordkin and the Imperial Russian Ballet and Orchestra at the Shubert 25. This much heralded attraction will draw well.

The Smart Set, headed by S. H. Dudley and Aldo Overton Walker, filled a highly successful week at the Avenue 12-21. The Times follows.

The Keith Mary Anderson continued its season week ending 21 with an extremely attractive vaudeville bill. La Tortajada and Grace Leonard were featured.

Business was also good at Hopkin's vaudeville house for some period, the headline attraction being Signor Edouard Arvi and co.

"Billy" W. Watson in The Girls from Happyland drew well at the Gayety and the Washington Society Girls, a gorgeous burlesque, turned them away at the New Buckingham.

The offering of Burton Stock co. at the Walnut Street Theatre 16-21 was in the Bishop's Carriage, which was produced in a highly creditable manner.

Much interest centers in the song recital to be given by David Blapham 25 at the Woman's Club.

John Fox, Jr., a native Kentuckian, and his wife, Frital Rebert, left for New York at the close of The Mikado engagement at the Shubert, to confer with Victor Herbert concerning a new opera in which the fair Frital is to appear.

A fire scare was narrowly averted during a recent performance at the Walnut Street. There was a slight fire in the building in which the theatre is located, but by skillful management the audience was kept in ignorance of the fact.

CHARLES D. CLARKE.

LEXINGTON.—OPERA HOUSE (Charles Scott): The Arcadians 14; a big production, handsomely staged; fair business.

Madame Sherry 15; great satisfaction; all past house records broken for two performances, due largely to presence of Ada Meade as principal in the cast, this being her home town; she was given an ovation.

HENDERSON.—PARK (H. E. Cook): Lion and the Mouse 12; good performance to fair business. Blue Mouse 19. My Cinderella 24. Mass'selle 25. Squaw Man 26. Paul Gilmore 27.

SOMERSET.—GEM (Thatcher and Wad- die): The McDowell's Players opened 9 with a good offering and packed house. The Wolf 19.

BOWLING GREEN.—OPERA HOUSE (J. M. Robertson): The Squaw Man 14 pleased two large houses matinee and night.

## LOUISIANA.

### NEW ORLEANS.

Large Audiences Greeted Nazimova at the Dauphine—The American Changes Name.

Madame Nazimova was the attraction at the Dauphine 16-21, presenting during her engagement A Doll's House, Little Eyolf and Comtesse Coquette. The star is everything claimed for her and she has left an indelible impression on this community. Large and enthusiastic audiences greeted her at every performance, and the local press was highly commendatory in its criticism. The City 15-21.

The Eastman Way, presented by Frances Starr and a competent cast, was the drawing card at the Tulane 9-14. Seven Days 15-21.

The Cow and the Moon, an extravaganza of many entertaining features, with Charles A. Selton as the fun producer, was seen at the Crescent 8-14. A big and happy cast interpreted the play to large audiences during the week. The Roxy 15-21.

The French Opera House is holding its own. La Boheme was the bill 17. L'Attaque de Moulins 19.

The attendance and bill at the Orpheum for 9-15 were both good. The features were Spirit Painting, the Moscow Midgits, Sharkey, Gelester and Lewis, Mr. and Mrs. Erwin Connolly, Harry Atkinson, Van Brothers, Russell Devirne and the kindred.

The American Music Hall closed 8, the venture proving a losing one. Henry Greenwall again takes possession of the house and will conduct a vaudeville and motion picture policy for the time being, under the name of the Greenwall Theatre.

J. M. QUINTERO.

NATCHITOCHES.—OLYMPIA (P. V. B. Prudhomme and J. Phillip Breda): House of a Thousand Candles 9; excellent performance; strong cast; delighted small audience; deserved better. The Sign of the Cross 11; strong cast; every character in cast well filled; pleased fair audience; play made profound impression.

ITEM: These two attractions best seen here in many seasons.

NEW IBERIA.—ELKS (J. Scharf): St. Elmo Dec 25; fair co. and house. House of a Thousand Candles 20; good co. and house.

The Man on the Box 1; fair house and co. Cinderella 5; good house and fair co. The Girl, the Man and the Game 8; delighted big audience; excellent co. Just Out of College 13; big house and co. The Girl in the Train 14; pleased audience; to good business. The Cow and the Moon 17. Classmates 21. A Stubborn Cinderella 23.

DONALDSONVILLE.—GONDRA (William F. Nolan): Excellent moving pictures 1-11 to pleased business. The Sign of the Cross 12. The Fighting Parson 14. Married in Haste 16. Going Some 22. Classmates 25.—UNDER CANYON.—ITEM: Negro and Loos' Carnival co. (J. George Loos, mgr.) closed week's engagement at Crescent Park 12; satisfactory co., to good business.

SHREVEPORT.—OPERA HOUSE (Ethel Brothers and Coleman): Sign of the Cross 2; fair co., to good business. Midnight Sons 7; matinee and night, to S. R. O.; good co. Ben-Hur 9-11; four excellent performances, to S. R. O. Grandstar 14; good co., to good business. Just Out of College 15. Blue 16. 17. Girl, the Man and the Game 18. Nazimova 20.

WELSH.—AUDITORIUM (J. W. Armstrong): Woods Sisters 3-4; very good co.; pleased fair house. Midnight Sons 7; matinee and night, to S. R. O.; good co. Ben-Hur 9-11; four excellent performances, to S. R. O. Grandstar 14; good co., to good business. Just Out of College 15. Blue 16. 17. Girl, the Man and the Game 18. Nazimova 20.

## MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen): David and Clara Morris in Bonita recital 23. The Time, the Place and the Girl 24.—BIDJOU (Stern Rogrette): The Tremont Quartet closed 14 and were a success. For week of 23-28 Chasino, the shadowgraphist, and three other acts, with motion pictures; business fine.

BRUNSWICK.—TOWN HALL (H. J. Giv- en): La Mont's Funmakers in Boys and Girls 11. Lady and the Prince 12; good co. and business. The Cricket on the Hearth (local) 20.

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LEWISTON.—EMPIRE (J. A. O'Brien): The Soul Kiss 18; co. performance and attendance fair. Sheehan English Grand Opera co. 20. Taylor Stock co. 23-25. The Climax Feb. 7.

## MARYLAND.

### BALTIMORE.

Attractions at the Auditorium, Ford's, Academy of Music, and Other Theatres.

BALTIMORE, Jan. 23.—At the Auditorium Theatre The Obsolete Soldier began a week's engagement to S. R. O. The company is one of the best seen here lately. Next week, Southern Marlowe in repertoire, opening with Macbeth.

At Ford's Opera House Frank McIntyre in The Traveling Salesman opened to-night for a week, a return engagement. Week Dec. 30. The Girl of My Dreams with McIntyre and Hyams. Week Feb. 7. Honey Boy Minstrels.

At the Academy of Music the management of the Academy of Music thought it expedient to postpone the The Girl in the Train engagement to the week One 20, when larger business is looked for. The house is dark Jan. 23, 24 and 25. The company from the Arch Street Theatre, Philadelphia, will be seen 26, 27 and 28 in a repertoire of plays.

Week of Jan. 30. The Girl in the Train, with Frank Daniels and Salie Fisher. Week Feb. 7. The Aviator, with Lawrence Kidding.

Manager Schanberger, of the Maryland Theatre, has provided another delightful bill headed by Master Gabriel and company in a one-act playlet, Little Tommy Tucker. Others on the bill are: Ross Cronch and Ben Weiss, Mr. and Mrs. Allison, Dina's Monkeys, Cunningham and Marion, Deiro, Hal Merritt, with Howard's Musical Ponies and Comedy Dogs as an extra feature.

At the Savoy Theatre the Boston Players are seen in The Belle of Richmond this week. The company has several new members, and Maxine Milla has replaced Edna Brothers as leading lady, the former having returned to New York to fill a previous engagement. Harold Meade still continues as leading man.

At the Holiday Street Theatre At Orpheum Poynter in The Little Girl He Forgot.

At the Monumental Theatre The Gaiety Girls is the attraction, to be followed by The Merry Widow Jan. 30.

At the Gaiety the attraction is Pads and Poles. Week Jan. 30. The Queen of Bohemia, with May Florin Wilson and Charles Mason featured.

The local opera season by the Chicago Grand Opera company opens Thursday, Jan. 26, at the Lyric Theatre.

Henry W. Savage's new farce, Excuse Me, which was presented at the Auditorium last week, proved to be one of the biggest hits of the local season, and the crowds increased with each performance. Mr. Savage has provided a splendid company, and it would be difficult to

say which one scored the greatest success, as it is a play wherein each member of the company was allowed ample scope.

The Southern-Marlowe engagement at the Auditorium, for which subscriptions have been going in, promises to eclipse all previous box-office records at this theatre.

Among the players who covered their connection with the Boston Players at the Savoy last week was Edna Brothers and Graham Young.

The New Theatre is moving a big success in spite of the conflicting reports which were in circulation a few weeks ago, and the performances are attended by audiences which tax the capacity of this cozy little playhouse.

BALTIMORE HERES.

CUMBERLAND.—MARYLAND (William Gracie, mgr.): Creators and his Band was heard by a small audience, but was appreciated.

George Sidney as Billy Law in The Jay Rider to capacity 10; co. fairly well balanced; say of course kept them roaring all evening; Carrie Webster was also a valuable addition in the cast. Bristol's Four Show together with the Mitchell, drew heavy business 11-14, which pleased. The Cambria Glee Singers 15.

ANNAPOLIS.—COLONIAL (Fred W. Path- ner): White Swan 12; good performance and business. Lyman Howe 25. Man of the Hour Feb. 1. Morning Glories 4. Charles E. Chaplin Stock co. 15-18.

## MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Willey, mgr.): Joseph P. Sheehan's English Grand Opera co. in Il Traviatore 12; one of the largest audiences in several years; splendid production. Joseph Sheehan was at his best, and he was obliged to respond to many curtain calls.

Louis La Valle was very pleasing as Di Luna. Charles O'Malley rendered his part in an effective manner. Elaine De Helen scored heavily as the Gypsy Queen; her singing was particularly good. Grace Nelson as Lenora and Christine Darius as Inez were very good.

The orchestra did good work under the direction of Signor O. Guarro. Toby Louisa in What Wrought Left 13, 14 (matinee 14), with Miss Baird, Mabel Goulding, and a fair co.; fair performance to fair attendance. At the Old Green Roads 19-21. Cyril Scott in The Lottery Man 23. Circlo Montpelier (local) 20. The Soul Kiss 31. Sam Bernard in He Came from Milwaukee Feb. 1. Beverly of Greentree 4.

ITEMS: Roy Sumner, who was featured with Billy the Kid co., had joined Harry Tighe's co., and is playing with marked success the part of Harry Nesbit.—Patrick H. Shea, who has been with Stage-Manager W. A. Dillon for the past ten years, died at his home in this city 14, and he was thirty years of age.—Mr. Sheehan informed your correspondent that the audience 12 was one of the largest that he has appeared before this season, and was strong in his praise of the magnificent reception given him and his co.

Oliver this city the best and managers will be sure of large receipts.—Robert D. Paine, author of Harry Tighe's new comedy sketch, has been

W. S. PRATT

Mirror correspondent since 1882, at Brockton, Mass.

King's Game. Mr. Hackett has been seen here a number of times before, and now the real question which seems to trouble his auditors is whether or not the gentlemanly, dignified purveyor of heroic characters is ever called "Jimmy" Hackett. The King's Game is very accessible. The New Yorks 20, 21. Bailey and Austin in Two Men and a Girl 24, 25. Russian Dancers Feb. 3. Walker Whiteside 4.

The North Brothers' Stock co. played to good business this week, presenting The Other Girl, with Harry North and Genevieve Russell in the leading parts.

The Novity Vaudeville Theatre presented a good bill, with Boutin and Tillson in A Yard of Music, as the headliners. The other end of the bill being well balanced with Eddie Moss in a blackface turn, the Four McCook Sisters in a singing act, and the Havelocks. Jugglers.

FRED H. WILSON.

FORT SCOTT.—DAVIDSON (Harry O. Smith): Adelaide Thurston in Miss Ananias drew good house on a bad night. The co. is the strongest Miss Thurston ever carried, and the play more suited to her than any we have ever seen her in; audience delighted. Paid in Full Feb. 7. The Lion and the Mouse 16. The Traveling Salesman 22.

LEAVENWORTH.—PEOPLE'S (Phil Alexander): St. Elmo 15, matinee and night, to fair business.—ORPHEUM (M. B. Shamburg): A well-balanced bill for week of 15; business good.—THE FISK, CASINO, PRINCESS, and PALM: Best of moving pictures; big business.—ITEM: Mabelle Meeker, a Leavenworth girl, just closed a very successful act in physical culture and ring work at the Orpheum Theatre, in this city.

CHAUDE.—HETRICK (W. C. Sears): Boss of El Ranch 8 and Widow McCarthy 14 both drew fair houses. The Golden Girl 17; ably presented to a capacity house by a co. thoroughly capable in every respect. The Wolf 19. St. Elmo 27. Isle of Spice 31.

SALINA.—CONVENTION HALL (J. A. Kimball): The Goddess of Liberty 12; extra good business; pleased large house. The Wolf 14; good business.

HUTCHINSON.—HOME (W. A. Lee): The Girl in the Taxi 10; excellent co., to S. R. O.; pretty Harry as Bertie Stewart made a hit with large crowded house and received many encores.

JUNCTION CITY.—OPERA HOUSE (T. W. Dora): Joseph Howard in The Goddess of Liberty, first-class co.; very good house. Polly of the Circus 27. Walker Whiteside soon.

HOLTON.—PERKINS (F. W. Johnson): Aristocratic Tramp 9; pleasant good business. A Royal Slave 17. A Winning Miss, with Max Bloom, 19.

PARSONS.—ELKS THEATRE (H. C. Burch): The Golden Girl co. 13 to fair business; well satisfied. Adelaide Thurston in Miss Ananias 16. New Yorks and Their Baby 21.

LAWRENCE.—BOWENBROOK OPERA HOUSE (Irving Hill): Joe Howard in The Goddess of Liberty 11; matinee and night; excellent co.; full house matinee; to S. R. O. night.

CONCORDIA.—BROWN GRAND (E. V. D. Brown): Joseph P. Howard in The Goddess of Liberty 15 pleased fair house. The Royal Slave 25.

ATCHISON.—THEATRE (George E. King): The Goddess of Liberty 15 pleased large house. The Winning Miss 21. The Golden Girl 26.

OTTAWA.—BOHRBAUGH (F. C. Dobson): The Golden Girl 19.

COLUMBUS.—McGHEE'S THEATRE (W. B. McGhe): The Wolf 10. Pair of Country Kids 25.

## KENTUCKY.

### LOUISVILLE.

The Arcadians Pleased Here as Elsewhere—  
Good Business All Week.

The fantastical musical comedy, The Arcadians, came to Louisville for the first time 18-19 and drew very large houses at Macaulay's throughout the engagement. Vernon Davidson and Alice Sumon and a large and comely co. pleased in the popular production.

The Oberammergau co. of German peasant players finished the week in a repertoire of German masterpieces, attracting good attendance and genuine applause of the large German element that is a part of the city's population. Kyrie Bellows comes to Macaulay's 23 in Har-

William A. Brady presented the New Theatre starred, The Nigger, with Guy Bates Post starred, at the Shubert Masonic week of 16 to excellent business.



**NEW YORK CITY**  
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When Miss. Anna Pavlova and M. Wilson Smith and the Imperial Russian Ballet appeared at that house. Mal Davis Smith, under whose management the company performed at Buffalo, deserves great credit for giving local foreigners an opportunity to see so talented a company.

Wright Lorimer in The Shepherd King drew fair honours to the Tock 18-21.

Severely of Gustavsk was well received at the 18-21.

Wm. C. Bull, R. Van and Beaumont. Stinson.



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Limited in the last train from Chicago to the Pacific slope, which he must take, and they agree to get married on the way to the train. Unfortunately the taxi goes wrong and there being no time to get married before the train leaves, they finally agree to get married on the train. There is but one person on the train, and he being on his vacation, and to make the most of it is traveling incognito as a doctor, and will not reveal the fact of his being a minister. Malory, in the face of his plight, accedes to everybody he comes in contact with. "Excuse me, but are you a minister?" "No, the couple announce themselves as Mr. and Mrs. Malory, but agree to pretend alterations, thus securing separate berths. As time passes, two other passengers, Mrs. Lathrop and Anna Gattie, fall victims to Cupid's darts and become engaged, and to have the marriage ceremony performed, Lathrop wires ahead to a clergyman at Ogden, who was a former sweetheart of Anna, to meet the train on its arrival at Ogden. The couple are married, but before Malory could take advantage of the minister's presence to marry him and Margery, the train pulls out, and in spite of Malory's efforts to detain him, the minister leaves from the train, and in the confusion leaves his collar and tie in Malory's hands. In the third act the train is held up by robbers, who believe the passengers of their valuables. When they take the doctor's (Rev. Temple's) wife's jewelry, the reverend reveals his identity by permitting an oath to escape his lips and in an unguarded moment says, "even ministers have their great necessities." Malory seizes himself a hero and through his efforts the two robbers are overcome and beaten at their own game. Then at the point of a pistol demands that the train should not proceed any further until his collar and tie is returned. The play ran with remarkable smoothness for the first night, and there was not a hitch in its production. Of the cast, Willis Swatman in his inimitable characterization of a colored Pullman porter, and Anne Murdoch as the petted and spoiled bride of the soldier, carried off the honors. Miss Murdoch in looks and acting is a notable one and all deserving of praise. The co. received several recalls after each act, and at the end of Act 2, in response to repeated calls for the author from all parts of the house, Mr. Hughes stopped to the footlights, saying that this was his first visit to Allentown, and that he would always remember the pleasant time spent here and the cordial reception given him and his play, but that emotions at such times as this are very strong, and could say nothing more than "excuse me." Among those present from New York to witness the production were Henry Savage and his staff, including George Marion, Madison Overy, William Reddings, Arthur Phinney, Marion Stansfield, Rupert Hughes and wife (Madison Stansfield). The piece was recommended by Hy Miller of the New York "Times" and Allen Sanger of the "Evening Journal." A large, representative and critical first night audience bestowed their approval of Excuse Me, which for nearly three hours kept them in constant laughter. The production, a comedy, very burlesque, drew two full houses 16. The skills, A. Perdue Bath and Rubber Land, with a good olio, pleased very much. The Kulerperga Club Oratorio Society 17, assisted by Alire H. Keller, soprano, Emma F. Kramlich, alto, Henry Gurney, tenor, Ashby Rupp, bass, and Stubb's Philadelphia Orchestra, drew large and brilliant audience. Handel's Messiah was most successfully sung. The House with the Green Shutters 18, matinee and night, by a co. of poor amateur players; poor performance. Dreamland Burlesque co. 24. John Drew 25. Madame Serray 25.

**READING—ACADEMY** (Phil Levy, res. mgr.): Reading theatregoers witnessed one of the best performances of the season 14, when the new Savage production, Excuse Me, held the boards. Two fair sized audiences gave the play an enthusiastic reception, which was quite gratifying to Mr. Savage and Rupert Hughes, the author, both of whom were present. Considering that it had its second production in this city, everything passed off smoothly. Willis Swatman in the role of the Pullman porter was exuberantly funny and original and made an instant hit. Another player who was given a hearty reception was James Lathrop, as the unfortunate husband who drowns his sorrow. Anna Murdoch as the young wife-to-be was dainty, charming and well acted. John Wesley as her husband-to-be was equally clever and handled his numerous funny situations admirably. John Finlay as the minister who was out on a lark after thirty years on duty. Little Alter, his wife, made a charming matronly woman. The Brigadiers (burlesque) 17, which was given at both performances 17, and although good, did not quite come up to the standard of several of its predecessors. Harry McAvoy and William Moser were the chief comedians and did their work fairly well. The play was medium. Phil Ott's Comedians 18-21, with matinee 20, 21. The House 22, John Drew in Smith 24. Thomas E. Shea in repertoire 25-28, with matinee 25-28. **OPERA HOUSE** (G. G. Keeney): The Grand Stock co. continues to draw well and please in their well selected and carefully acted plays. **Excuse Me** 16-18. A Man of Mystery 19-21. Claude Daniels and Irene Myers are still prime favorites. Souvenir photos of the various members of the co. are being given out to patrons at the matinee. Amateur night 20.

**BRANTON—LYONUM** (Thomas M. Gibson): R. H. Seibers and Julia Marlowe's Macbeth 15; was the theatrical event of the season; fully appreciated by the packed house and the spontaneous and hearty applause; many curtain calls; all of the other parts were ably sustained, especially William Harris as Duncan, Sydney Smith as Macbeth, Frederick Roland as Macduff, who merit special mention. It was one of the most finished and elaborate presentations of a Shakespearean play ever given in this city. The Rosary 16-18, with two matinees (return). This is the co. which gave such a delightful rendition of the play here a short time ago. They duplicated their former success, this time to excellent business. Mother 20, 21, with matinee. Graustark 22, with matinee. Al. G. Fuld's Greater Minstrels 25, with matinee. **NEW ACADEMY** (J. H. Docking): The straight was the offering by the Full Stock co. 18-21 to capacity houses. Gilberta Faust as well gave one of the finest pieces of character acting seen here in many a day, scoring a pronounced and well merited hit and was recorded numerous curtain calls. Harold Claremont as Bill Huber shared honors with Miss Faust. Duncan Penwarden as Douglas Almes, Augusta West as Miss Thompson, Ada Sherman as Mrs. Finnelly, and Catherine Francis as Miss Turner, were excellent and merit special mention. The Girl Left Behind Me 23-25. **FOLI** (J. H. Docking): An unusual bill for week of 14, with Onop as a headliner, scored.

**LANCASTER—FULTON OPERA HOUSE** (C. A. Yecker): Phil Ott's Comedians 13, 14; satisfaction, to fair returns. Thomas E. Shea 16-21 pleased large audiences; strong co. includ-

ing Charlotte Burdette, Lydia Powell, Pearl Ford, Charles E. Lake, James J. O'Sullivan, Benjamin Lane, W. Lee Nichols, Charles J. Newton, and William Diekmann. **Clara's Self-Made Man** Dr. Jekyll and Mr. Hyde, A Soldier of the Cross and The Duke. John Drew in Smith 27, 28. **FAMILY** (Edward Mearns): The Joseph King Stock co. in their twentieth week offered The Circus King 10-21 to large and well-pleased audiences. The characters were ably performed by Edward Van Buren, James E. Mack, Aubrey Noyes, Ella Nowlan, Emily Lancelotti, Florence Nelson, Anna G. Turner, and Sara Kenny. Between the acts vaudeville was given by the Musical Foresters, Apollo, Carl Gratzner, and the Blondie Robinson Duo. The Joseph King Stock co. will close its engagement here 28, and beginning 29, the house will offer vaudeville indefinitely. **ITEMS:** Edward O'Connor, manager of the Joseph King Stock co., left for New York 17. The co. will begin its engagement at Chester, Pa., 28. **Burgess** Regiment Band, Aaron Schlemmer, conductor, had the honor of leading the parade at the inauguration of Governor Tamm at Harrisburg 17. The Troop Band, Ad. Stork, conductor, of this city, also had a leading position.

**HARRISBURG—MAJESTIC** (H. C. Misch): The Brigadiers 14; good house and good business. 15, Martin D. T. G. 21. **DAVE** Misch co. 22. **ORPHEUM** (C. Floyd Hopkins): Week of 10-21; business very good; the star act, Bothwell Brown, female impersonator who caught the house by fine work of the Julian White class; he has fine equipment for his act, especially in his Cleopatra scene. The Bloomer quest players also caught on with their act, Nerve. The Four Lancers in an aerial act created a sensation in its daring and danger. Others were the Basque Quartette, Lew Hawkins, a favorite of past seasons, Terrell Brothers, cyclists, Smythe and Hartman, comedy duo, Orpheus.

**BUTLER—MAJESTIC** (George N. Burkhalter): Father and the Boys 13; very good attraction; large house; William H. Turner as the Father and Edith Yeager as Bonnie Brayton merit special mention; balance of cast fair. The Hollickers, burlesque, 15; very good co.; pleased a good house. The Man on the Box 14; good attendance at matinee; fair, night; co. fair. The Gay Morning Glories 17; good house; co. very poor. The Blue Mouse 18; excellent attraction; good house; fair co. Wanda Ludlow as Paulette, device merits special mention. The Thief 19. The Girl in the Taxi 20. Vaudeville and pictures 22-25. Human Hearts 25.

**ALTOONA—MISHLER THEATRE** (L. C. Miskler): Vaudeville 10-18; did good business. The Newbirds 19; large patronage. Richard Carle in Jumping Jupiter 20; large pleased audience. The Red Mill 21; capacity. U. T. C. 22. Madame Nordica 24. The Girl in the Taxi 25. Dreamland Burlesque 26, 27. **ORPHEUM** (A. E. Denman): This week's bill did the house business so far this season and was made up of Edmund Stanley and co., the Wally Trio, Wang Doodle Four, Turpen and Behrens, McKidney and Orpheus. **ITEMS:** Lew Allemen, the genial treasurer of the Orpheum, is about to take on to himself a helpmate; good luck. Lew.

**TARENTUM—NIXON** (C. N. Reed): A Texas Ranger 4 failed to please small house. Girl of the Mountains 5 pleased small business. Jon Carroll co. 9-14, presented When Woman Loves, Wanted a Wife, Dr. Jekyll and Mr. Hyde, No Mother to Guide Her, A Yankee in Ireland. Beyond the great divide. Red Mill 15. The Man on the Box 16.

**BRADFORD—THEATRE** (Jay North): Margaret Anglin in Green Stockings 3; highly enjoyed by capacity house. Nancy Buyer and Stock co. in up-to-date plays 16-21; fair business. Mother 25. Madame Troubadour 26. **GRA** (A. Reich): Lionel Swift and co. Spiek and Dolly Merritt. Six Jolly Jiggers attracted good sized audience.

**CONNELLSVILLE—SOISSON** (Fred Robbins): Monte Carlo Girls 13 pleased large business. George Sidney in The Joy Rider 16 pleased capacity house. The Girl in the Taxi 18; R. H. O. and pleased every one. Lyman H. Howe Travels Festival 19. The Brigadiers 20. The Man on the Box 22. The City Club Burlesque co. 26.

**PUNXSUTAWNEY—JEFFERSON** (J. C. Fish): Magic Story 6; disappointed. Flaming Arrow 9; poor business and co. The Man on the Box 15 pleased poor business. Reuben in New York 16; poor; fair business. The Blue Mouse 17. The Red Mill 19. **ITEMS:** Manager Fish had his own troubles 14, when two cos. appeared in town to play same date.

**M'KEESPORT—WHITE'S ORPHEUM** (F. D. Hunter): Monte Carlo Girls Burlesque co. 11, 12 pleased large audiences. The Red Mill 14 satisfied good sized crowds; co. good. The Man on the Box 17; duplicated its former success in a fair audience. George Sidney in The Joy Rider 18. The Thief 20. The Girl in the Taxi 21.

**PITTSBURGH—BROAD STREET THEATRE** (M. Reis Circuit): Reuben in New York 3; fair co.; performance failed to please a fair-sized audience. Shadows 6 canceled. The Rosary 10. The Girl's Minstrels 24. The Gay Morning Glories 25.

**HASLETON—GRAND** (J. B. Reminger): Vaudeville continues to draw good houses; George Randall and co., Murphy and Lemar, May Clinton, Johnson and Marvella 10-15. The Isle of Polly, under auspices of Hasleton Civic Club, by local talent, 19-21. The Rosary 24.

**WEST CHESTER—OPERA HOUSE** (J. P. Small): Pictures and vaudeville 4-9; large business. Lament, the magician, 10 pleased large audience. De Rue Brothers' Minstrels 12. Firemen's Memorial Services 15. Katharine Ridgway 24. Chicago Glee Club 30.

**CLEARFIELD—OPERA HOUSE** (Thomas E. Clark): The Flaming Arrow 12. The Blue Mouse 13. The Red Mill 20. **ITEMS:** Manager Clark left for Philadelphia to take in the benefit for the firemen and police killed in the Boden street fire.

**BROWNVILLE—OPERA HOUSE** (Ray Rush): The Gay Morning Glories 4; performance only fair; business good. A Texas Ranger 9; failed to please; good business. Human Hearts 10. The Red Mill 19. **ITEMS:** The House 25. Paid in Full 27. Oom Town Circus 31.

**DU BOIS—AVENUE THEATRE** (A. P. Way): The Flaming Arrow 11 to poor business; performance very ordinary and co. mediocre. The Blue Mouse 14, matinee and evening, to very good business; the co. and performance meritorious. Reuben in New York 16 to deservedly poor house.

**GREENVILLE—LAIRD'S OPERA HOUSE** (W. H. Miller): Peck's Bad Boy 2; fair co. and house. Howe's pictures 4 pleased full house. Ralph Parlette 12. Texas Ranger 17. Reuben in New York 20. Stetson's U. T. C. 23.

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**LATROBE—SHOWALTER** (W. A. Showalter): The Man on the Box 6 failed to please; fair business. Montana 10; poor co. and business. George Sidney in The Joy Riders 17. The Girl in the Taxi 18.

**SHARON—GRAND** (G. B. Swartz, res. mgr.): The House Hill English Polly co. 6 pleased good house. The Stampede 7 failed to appear. Monte Carlo Girls 9. A Texas Ranger 10.

**POTTSTOWN—GRAND OPERA HOUSE** (E. C. Manger): Human Hearts Dec. 28, with matinee, pleased big house. Blue Mouse 31, with matinee, to good business. College Days 13. Uncle Daniel 4. Phil Ott's Comedians 17. The White Squaw 20.

**RENOVO—THEATRE** (T. A. Slattery): Don't Tell My Wife 8 failed to appear. Uncle Reuben in New York 13. De Rue Brothers' Minstrels 15 pleased S. H. O. Katherine Ridgway 24.

**BELLEFOUNTE—OPERA HOUSE** (B. F. Goodman): Reuben in New York 10. The Blue Mouse 11; both pleased good houses. The Flaming Arrow 17.

**RIDGWAY—OPERA HOUSE** (Hyde and Powell): In the Bishop's Carriage 6 pleased fair house. Man on the Box 11 delighted good audience. Red Mill 24.

**HANOVER—NEW OPERA HOUSE** (J. Clair Slagle): Della Clark in The White Squaw 3 pleased fair house. Phil Ott's Comedians in The Explorer 10 to good-sized house; pleased.

**ROCHESTER—MAJESTIC THEATRE** (Charles Smith): Majestic Stock co. 9-14 in A Gay Old Sport; fair business and performance. The Newbirds 20. Paid in Full 30.

**WASHINGTON—NIXON** (C. D. Miller): Monte Carlo Girls 4 pleased well liked house. Texas Ranger 5; co. and business good. Human Hearts 7. Paid in Full 14.

**HONESDALE—LYRIC** (H. E. Dittich): The Brothers' Minstrels 17. Graustark 24. **ITEMS:** Business very satisfactory; attractions scarce.

**WASHINGTON—NIXON** (C. D. Miller): Human Hearts 14; capable co.; pleased fair business. Paid in Full 31.

**WARREN—LIBRARY THEATRE** (F. R. Scott): Paid in Full pleased a good-sized audience 12.

**NEW CASTLE—OPERA HOUSE** (H. E. Norris, res. mgr.): The Stampede 3 canceled. Rose Hill co. 7. Monte Carlo Girls 10.

**MEADVILLE—ACADEMY** (Ben Mack, res. mgr.): Paid in Full 14. Kirk Brown co. 10-21.

**WELLSBORO—BACHE AUDITORIUM** (Dart and Dart): The Flaming Arrow 19.

**RHODE ISLAND.**  
PROVIDENCE.

The Lottery Man and A Fool There Was  
Among the Week's Offerings.

Cyril Scott in The Lottery Man was at the Opera House 16-18. The vehicle proved pleasing and Mr. Scott's success was assured from the initial curtain, aided by the excellent work of Helen Lowell. Louise Gunning closed the week with her newest musical comedy, The Balkan Princess, surrounded by a cast of exceptional merit, including Robert Warwick, Herbert Cortell, Joseph Herbert and May Boley. The Warring 22-25.

The Empire continued into the second week of its new policy 16-21, presenting Robert Hilliard in A Fool There Was, to the apparent approval of large audiences. Mr. Hilliard left no room for criticism in the leading character, portraying the role of the bewitched husband with entire satisfaction. He has a co. of unusual ability including Virginia Pearson and Bertie Churchill, both of whom contribute difficult roles in an excellent manner. Stella Archer, Winifred Burke and "Boots" Wurs-

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terare also pleasantly cast. The Spendthrift 22-25.

The Baldwin Melville Stock co. again demonstrated their versatile talents with a fine presentation of Salome Jane at the Imperial 10-21. Crowded houses prevailed, which is getting to be quite the habit of the upstart house. Lowell Alice Taylor and Theodore Gamble have the leading roles, while Paul Gray and Marie Bess are satisfactory. St. Alms 20-23.

The Bon Tons were at the Westminster 10-21, with the usual matinee daily, and Savory Burlesques to follow.

Manager Lovelock, of Keith's, is again to the front with a bill of unusual merit, which he terms his Rag Letter offering. Joseph Barry, sketch, The Little Stranger, and Gerald Griffin in a unique comedy, Other People's Money, share honors as headline features.

James A. Foster, who owns the Imperial Theatre, has now purchased the land upon which the house stands at a price of about \$50,000. Mr. Foster had a lease of about nine years on the property, with an option of buying at the expiration of ten years. The deal has now been effected and the deeds are to pass shortly.

Despite the court proceedings which the Billy co. faced upon its presentation at the Providence Opera House last week, the co. completed its engagement here and departed with all of its paraphernalia last Saturday night. Ambrose J. Small, of Canada, placed an attachment upon the box office receipts upon its arrival, claiming a violation of contracts to play the A. J. Small Circuit in Canada. Sydney Drew, who is behind the co., appeared in the Superior Court and asked for an injunction to restrain the playing of an attachment upon the theatrical efforts of the co. Bond was required from both parties and upon failure of Mr. Small to furnish the same the co. and scenery shipped for New London.

A hearing will be held in the Superior Court later.

From Hiddridge, who has always been a favorite in this city, is appearing at the Casino during the week as the Commander-in-Chief of the Army of Fun.

Berton Churchill received a flattering reception at the Empire, where he is playing a leading role with Robert Hilliard in A Fool There Was. Mr. Churchill will long be remembered as a popular favorite with the Albee Stock co. which played at Keith's during the summer.

**PAWTUCKET—BIZOU** (David E. Belfagot): The Blue Stock co. in the Governor and the Rose 10-21, to good business; Jeannette Carroll's conception of Ethel Perryette was very good; Leah Hallack as Rose Walton added to her laurels; Elsie Conner as Dorothy Graham was good; Clyde Bates was excellent as the governor; Albert Lando as Tim McCor-



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COMMUTERS (Co. B: Henry B. Harris, mgt.):  
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26-28; St. Paul 29-28.



**FORPAUGH** (George Fish, mar.): Cincinnati, O., Sept. 18—Indefinite.

**GAGNON-POLLOCK:** Houston, Tex., Dec. 20—Indefinite.

**GARRICK:** Grand Rapids, Mich., Aug. 21—Indefinite.

**GARRICK** (M. Emerson, mar.): Salt Lake City, U. S., Sept. 4—Indefinite.

**GERMAN:** Cincinnati, O., Oct. 2—Indefinite.

**GERMAN:** Milwaukee, Wis., Sept. 26—Indefinite.

**GERMAN** (Mrs. F. Webb, mar.): St. Louis, Mo., Oct. 9—Indefinite.

**GERMAN** (Max Hanisch, mar.): Philadelphia, Pa., Sept. 7—Indefinite.

**GERMAN** (Theodore Burath, mar.): New York City, Sept. 24—Indefinite.

**GERTON:** San Francisco, Cal.—Indefinite.

**GUTHRIE:** Brooklyn, N. Y.—Indefinite.

**HANDS:** Ottawa, Ont., Dec. 25—Indefinite.

**HANDS** (H. Conroy, mar.): Reading, Pa., Oct. 24—Indefinite.

**GRAY, MARIE:** Henderson, Ky., Dec. 12—Indefinite.

**HEYWARD, GRACE ASSOCIATE PLAYERS:** Chicago, Ill., Indefinite.

**HOLLINGSWORTH TUNING** (Low Gleason, mgr.): Houston, Tex.—Indefinite.

**IMPERIAL:** St. Louis, Mo., Jan. 1—Indefinite.

**IMPERIAL THEATRE:** (Kilmt and Gaudin, mgrs.); Chicago, Ill., Dec. 22—Indefinite.

**INDIANA:** South Bend, Ind., Sept. 4—Indefinite.

**KRITH** (James H. Moore, mar.): Portland, Me.—Indefinite.

**KING, JOSEPH** (Joseph King, mar.): Lancaster, Pa.—Indefinite.

**LAWRENCE** (Del S. Lawrence, mar.): Spokane Wash., Dec. 26—Indefinite.

**LOCHER, THODORE:** Oklahoma City, Okla.—Indefinite.

**LYCOUR,** Louis Phillips, mar.): Brooklyn, N. Y.—Indefinite.

**LYRIO:** Lincoln, Neb., Aug. 29—Indefinite.

**LYRIO:** Minneapolis, Minn.—Indefinite.

**MADISON THEATRE** (G. E. Farrington, mgr.): Schenectady, N. Y., Nov. 12—Indefinite.

**MARLOW** (Chas. B. Marvin, mar.): Chicago, Ill.—Indefinite.

**MONEY** (La Comte and Fletcher's); Des Moines, Ia.—Indefinite.

**DERRISON, LINDAY:** Lynn, Mass.—Indefinite.

**MORRIS-THURSTON** (Wm. R. Morris, mar.): Milwaukee, Wis.—Indefinite.

**NATIONAL:** Quebec, Can.—Indefinite.

**NATIONAL:** Montreal, P. Q., Aug. 15—Indefinite.

**NEW ORPHEUMION** (Kilmt and Gamble, mgrs.); Chicago, Ill., Aug. 14—Indefinite.

**OATH CHAIRS** (Whitman Ames, director): Boston City, Mar. 1—Indefinite.

**RUTH BECKO** (Beris Becko, mgr.): Topeka, Kan., Aug. 26—Indefinite.

**BETH SHOE** (Frank North, mar.): Oklahoma City, Okla., Sept. 15—Indefinite.

**PALACE HOUSE PLAYERS:** Paterson, N. J.—Indefinite.

**SPEARMAN PLAYERS** (Grant Laferty, mgr.): Philadelphia, Pa.—Indefinite.

**AIRTELLO** (V. A. Partello, mar.): Calgary, Alberta, Can.—Indefinite.

**AMATO** (Charles M. J.—Indefinite).

**AYRON** (B. S. Ayronne, mgr.): Toledo, O., Aug. 26—Indefinite.

**BYTON** (Corso Farina, mgr.): Hoboken, N. J., Aug. 26—Indefinite.

**YTOR'S** Mrs. A. W. Corso Farina, mgr.): Brooklyn, N. Y., Aug. 26—Indefinite.

**TROUBLE**: Chicago, Ill., Dec. 28—Indefinite.

**I** (J. C. Fell, mar.): Norwich, Conn., Dec. 21—Indefinite.

**J** (Fell, mar.): Scranton, Pa., Nov. 11—Indefinite.

**INCESS:** Des Moines, Ia., Aug. 23—Indefinite.

**INCRESS:** Davenport, Ia.—Indefinite.

**VIVIAN** (Harry Sawyer, mar.): Salt Lake City, Utah, 19—Indefinite.

**HYNE-BORNEN** (William Robyns, mgr.): Lima, N. Y., Oct. 8—Indefinite.

**HULTE** (Nash and Keller, mgrs.): Evansville, Ind., Oct. 25—Indefinite.

**EDWIN, MDN MAX** (Mary Gibbs Soumerai, mgr.): Jersey City, N. J., Oct. 1—Indefinite.

**CAMP PLAYERS:** Canton, Mass.—Indefinite.

**EMPFSON AND WOODS:** Brockton, Mass., Sept. 26—Indefinite.

**THEATRE**, New York city—Indefinite.

**MOULTON, BOYD** & Cedar Rapids, Ia.—Indefinite.

**ECKER, CLARA** (W. F. Barry, mar.): Milwaukee, Wis.—Indefinite.

**DYKE-HATON** (H. W. Van Dyke, mar.): Jackson, Wis.—Indefinite.

**JOE** (J. A. Wells, mar.): Wichita, Kan.—Indefinite.

**EDWARD** (O. D. Woodward, mar.): Omaha, B., Aug. 27—Indefinite.



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Jersey City, N. J., 23-25, Paterson 26-28  
Wilkes-Barre, Pa., 30-Feb. 1, Scranton 2-4.  
RAY, WHITE'S GAIETY GIRLS (W.)

**QUEEN OF THE GARDEN DE PARIS** (Joe Howard, mgr.): Chicago, Ill., 23-25, Cincinnati, Ohio, 26-28, Feb. 4.

**NATL. O. 2-Feb. 4.**  
**BROTHER GIRLS** (Morris Weinstock, mgr.)  
 St. Louis, Mo., 23-28; N. St. Louis, Ill., 29-30.  
**Indianapolis, Ind., 25-30-Feb. 6.**  
**HOTEL-KITLES** (J. Lewis Barry, mgr.); Louisville, Ky., 22-28; St. Louis, Mo., 29-Feb. 6.  
**ROBINSON'S CRUSOE GIRLS** (Chas. Robinson, mgr.); Chicago, Ill., 23-28; Detroit, Mich., 29-Feb. 6.  
**ROLLICKERS** (Alex. Gorman, mgr.); Cleveland, O., 23-28; Chicago, Ill., 29-Feb. 6.

JOSE SYDALL'S (W. S. Campbell, mar.):  
Newark, N. J., 23-25, Hoboken 30-Feb. 4.  
RUNAWAY GIRLS (Peter S. Clark, mar.):  
Boston, Mass., 23-25, New York city 30-  
Feb. 4.  
SAM T. JACK'S (Geo. T. Smith, mar.): Louis-  
ville, Ky., 23-25, Cincinnati, O., 30-Feb. 4.  
SEVENADIES (Geo. A. Longville, mar.): Cin-  
cinnati, O., 23-25, Louisville, Ky., 30-Feb. 4.  
STAR AND GARTER (Frank Wiesburg, mar.):  
Milwaukee Wis., 23-25, Chicago, Ill.,

Feb. 4.  
STAR SHOW GIRLS (John T. Baker, mgr.)  
Brooklyn, N. Y., 22-Feb. 4.  
TIGER LILLIES (Wm. Drew, mgr.); St. Paul  
Minn., 22-23, Omaha, Neb., 29-Feb. 1. St.  
Joseph, Mo., 3-4.  
TROCADEROS (Chas. H. Waldron, mgr.); Buf-  
falo, N. Y., 23-25, Rochester 30-Feb. 4.  
VANITY FEAR (Gus Hill, mgr.); New York  
City, 23-24, Providence, R. I., 29-Feb. 4.  
WASHINGTON SOCIETY GIRLS (J. Watson,

WATSON'S (W. E. Watson, mgr.) Chicago  
WISK GUY (Edmund Hayes, mgr.) Newark  
WORLD OF PLEASURE (Gordon and North  
mgrs.) Brooklyn, N. Y. 16-28, New York  
YANKEE DOODLE GIRLS (Sol Myers, mgr.)

**CIRCUSES.**  
**ROYAL AND ADAMS' INDOOR:** Peoria, Ill.  
 23-28.  
**BANDS.**  
**BALALAIKA** (Klaw and Erlanger, mgrs.): Chi-  
 cago, Ill., 22-Feb. 4.

DANBROCH: WALTER, and NEW YORK  
 SYMPHONY: Washington, D. C. 28.  
 PHILHARMONIC SOCIETY OF NEW YORK  
 (Gustav Mahler, conductor): Washington, D.  
 C. Feb. 28.  
 WINNINGER BROS.' MARINE: Wausau, Wis.  
 —Indefinite.

**MISCELLANEOUS.**  
 ALLEN'S COMEDIANS (F. A. Pearce, mgr.)

BISHAM, DAVID: Louisville, Ky. 25.  
 BODAKI, JOHANNA: Milwaukee, Wis., 31.  
 HOLMES, BURTON, TRAVELOGUES: Boston  
 Mass. 27.  
 MITCHELL, NEIL: Leesburg, Va. 26. Lura  
 27. Shenandoah 28. Woodfield, W. Va. 30  
 Roper 31.  
 PAVLOWA, ANNA, AND MIKHAEL MORDKIN  
 Indianapolis, Ind. 25. Milwaukee, Wis. 27.  
 RAYMOND, THE GREAT: Maurice 7.

Raymond, (mgr.): Lisbon, Portugal, Jan. 1-  
Isabelle.  
EMBRICH, MARCELLA: Cleveland, O., 27.  
ST. DENIS, RUTH (Henry B. Harris, mgr.):  
Philadelphia, Pa., 22-27.  
THURSTON, HOWARD: St. Louis, Mo., 22-28.  
Cincinnati, O., 22-Feb. 4.  
WALDEN (S. Worden, mgr.): Franklin, Ky.  
24, 25. Cookeville, Tenn., 26, Blacksburg, Va.  
27, 28.

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# THE MOTION PICTURE FIELD

## "SPECTATOR'S" COMMENTS.

Unless all signs fail we are about due for another spasm of outraged indignation concerning motion pictures from various stripes of universal regulators. A St. Paul club woman (name of no consequence) wants the picture shows abolished altogether, and her reasons will at once appeal to any true idealist in the ranks of the super-cultured. She does not assert that the films are immoral or that they may not be kept free from the "openly vulgar or licentious." That is not her point. She wants a "love of true art" inculcated and she holds that "the great number of these shows tends to lower the standard of tastes in the people." Get that? The "great number" of picture shows is the thing complained of. But that is not all. She says further: "The thousands who attend these places ought to be under influences more uplifting;" "attendance becomes a habit because they (the shows) are cheap." Therefore, the only way out of this terrible state of affairs is to abolish the shows altogether; wipe them out of existence. It is, of course, impossible to argue with this lady that there may be a little true art in the motion pictures of the day. She would deny the assertion with the utmost vigor. Indeed, how can there be any art when the "number of these shows" is so great and they are so "cheap" and are "attended by thousands?" It may, however, be suggested to her along the line of her reasoning, that she can accomplish all she desires by having laws passed raising the prices of admission to the picture shows to a minimum of one dollar. What a difference that would make, wouldn't it? The sneer at the pictures would leave the face of every snob in the country. And the universal regulators are mostly snobs.

It would no doubt be a great and glorious world to live in if all the common people could be hobbled in their conduct by the ladies and gentlemen of the type of the before mentioned St. Paul lady, (name of no consequence, but since she is but a type let us call her Miss Snobby Hobblers). With all the people of the Snobby Hobblers tribe, male and female, in supreme control of the world, what a time there would be! All the five and ten cent motion picture shows would be turned into aesthetic cultivation clubs. All the cheap restaurants would become dietary schools for teaching common people to live on nuts; real food must be reserved for the elect. All the street cars and other five cent conveyances would be abolished because walking is good for poor people's health; only the rich may ride. All the newspapers and magazines costing less than twenty-five cents a copy would be burned because they are cheap and hence their influence is not uplifting. There are too many of them anyhow and therefore they "lower the standard of tastes in the people." There are doubtless other degenerate institutions of vulgar cheapness and popularity that could be reformed and elevated and idealized and regenerated and scientifically, artistically and aesthetically hobbled. If they do not occur at once to the reader they could be safely left to the Snobby Hobblers to dig up and exploit if they ever got the full swing of things.

It is a pleasure to turn from those who see no art in the silent drama to those who are commencing to perceive in it opportunities for artistic expression that are in certain respects greater than those enjoyed by the painter and sculptor, the dramatist and actor or the novelist and poet. Clayton Hamilton, one of the most



WILLIAM J. SHEA, A WELL-KNOWN VITAGRAPH PLAYER

William J. Shea was born in Dumfries, Scotland. His mother was Jane Tate, a prominent actress in the Edinburgh Theatre, Scotland, his father, Thomas Shea, a civil engineer in the Marine Corps of the British army. The family came to America while William was quite young. After leaving school William tried civil engineering, but thought he was destined to become a great actor, and when only eighteen became a member of the stock company in Albany, N. Y., under the management of the late John W. Albaugh; Ada Hehan was the leading lady. He had the good fortune to act with many of the great stars of the nineteenth century—Mr. E. L. Davenport, father of the late Fanny Davenport; Edwin Booth, Lawrence Barrett, Joseph Jefferson, Dion Boucicault, Edwin Adams, the elder J. K. Emmett, "Lotta," Maggie Mitchell, Clara Morris, Lester Wal-

lack, and others of more or less prominence. After three years of stock in Albany he was engaged with a combination that produced Augustin Daly's *Under the Gas Light*, *Pique*, *Divorce*, and *Man and Wife*. Then followed seasons with Joseph Jefferson in *Rip Van Winkle*, *Oliver Dowd Byron* in *Across the Continent*, in which company was Minnie Maddern, now Mrs. Fluke, playing the *Padrone Girl*; Frederick Warde in Shakespearean repertoire, seasons with the Italian tragedian, Rossi, and the following season with Salvini, the elder. Five years ago he became interested in motion picture acting, and made his first professional picture appearance with the Vitagraph Company of America, and has remained with them ever since. His face will at once be recognized as one of the best known on the screen.

He mentions a number of bits in classical plays that could, in his opinion, be presented on the motion picture screen, and he asks, "Why should we not utilize the kinetograph to record the visual aspects of acting of our greatest histrionic artists?" a question that has been asked often before and may be answered some day by the frequent accomplishment of the thing itself. Indeed there is not wanting at least one record of the kind to which Mr. Hamilton refers. Several bits of scenes of Joseph Jefferson in *Rip Van Winkle* are among the preserved negatives of one of the principal film companies.

Mr. Hamilton then takes up the motion picture play as "a more serviceable medium for story telling than the spoken drama" because "the author is granted an immeasurably greater freedom in handling the categories of place and time."

Instead of four acts and a limited number of scenes the picture play may have fifty and "is the only one of all the many arts of narrative which makes it possible for the observer to follow with the actual eye the passage of a character through a mile or more of space." As to the novel in comparison to the picture play he finds the latter "more successful" because of the settings which may be actually shown instead of described.

Of the limitations of the motion picture he thinks the chief one to be the delineation of character. "What people are may be suggested only by what they do," and, he might have added, by the way they do it. Character is not so difficult to express in pictures as Mr. Hamilton supposes—indeed, it is no more difficult than any of the other things that are conveyed in the silent drama. Hence, when he says that "the most desirable narrative material for a moving picture play is material in which the elements of action and setting are paramount and the element of character subsidiary," he is only half correct. The material should consist of narrative that can be expressed by settings and action but more particularly by the manner of the action which may be strongly expressive of character and emotions. The ideal motion pictures are not at all those in which, as Mr. Hamilton avers, "incident treads upon the heels of incident and the action rushes headlong through a hurried succession of objective events." Mr. Hamilton is thinking of the old style of motion pictures and has apparently seen few of the later school in which studied deliberation forms the most powerful manner of expression.

Mr. Hamilton gives the motion picture full credit for having "driven out of existence the cheap type of popular melodrama" and he correctly assigns the reason as "not merely that the moving picture show could undersell the regular theatre and offer a performance for five cents instead of ten, twenty and thirty," but because the motion picture play is "a more artistic type of narrative than the old popular melodrama." But again he is wrong and shows his lack of acquaintance with the better examples of American picture production when he remarks that "the thing that is surprising is that, except in France, the moving picture play has not more fully availed itself of those artistic opportunities which are open to it." Motion picture producers are availing themselves of the "artistic opportunities that are open" to them, with increasing frequency and no one who is at all familiar with the films as they are now being produced can fail to observe this fact. However, although we may differ with Mr. Hamilton in a few of his conclusions, it is only with the keenest pleasure that we may note his recognition of picture playing as a new and valuable medium of story telling and as worthy of the attention of serious criticism. If he accords so much importance to the motion picture from the rather limited idea he has of its possibilities what would he not say of it if he were to see some of the many really artistic productions that have been issued during the past year?

THE SPECTATOR.

## VERNER CLARGES IN GOOD HEALTH.

A personal letter from Verner Clarges, now in Los Angeles, Cal., to a friend in New York, bears the gratifying intelligence that that sterling actor has almost wholly recovered his health. For some months Mr. Clarges had been suffering from a complication of ailments causing the serious apprehension of his many friends.



## Letters to "The Spectator"

A Novel Percentage Scheme.

New Haven, Conn., Jan. 18, 1911.

To The Spectator:

Sir.—My list this week for the Merit List is quite a lengthy one. In my selections, however, I have endeavored as near as possible to vote for every film of merit I have seen during the past three months. I do not intend that they should be looked upon as all of equal merit, but have judged them in regard to acting, good direction (from a spectator's standpoint), and plot. I include scenery and scenic effects under the head of "direction."

I have compiled some statistics as to the relative merits of the different Licensed manufacturers, the independents being excluded for the reason that I never get the chance to see their films. To say the least, my conclusions will be rather startling to myself, as well as to others. My statistics were compiled as follows: I have taken the number of merit films in my list for each company, and divided that representation by the number of releases per week for each company. I find, for instance, that the Vitaphone with three reels a week have twenty-four films in my list; Biograph, two reels per week, have sixteen films represented, but the startling fact is that the Kalem Company, with two reels per week have seventeen films, or an average of 8.5 against an average of 8 for the other companies mentioned. Figuring 8.5 as a perfect percentage, we have the companies as follows: Kalem, 1.000; Biograph, 0.941; Vitaphone, 0.941; Essanay, 0.847; Selig, 0.647; Melies, 0.558; Edison, 0.549; Gaumont, 0.412; Lubin, 0.353; Pathé Freres, 0.353; Urban, 0.000.

As the Biographs and Vitaphones are acknowledged by nearly all as the best, it is obvious that grave errors can be made dealing with statistics. The Edison Company has shown a marked improvement of late and is climbing.

HAROLD BOWNE.

423 Temple Street.

Without endorsing the conclusions arrived at, the above letter shows how deeply interested picture patrons can become in the competition of film makers for picture excellence. Mr. Bowne evidently keeps a record of all films and notes his opinions of their merits. His surprise that the Kalem company ranks so high in his list may be taken as an example of the way popularity operates. The average person is prejudiced. His tendency is to overlook excellent work unless it happens to come from his previously chosen favorites. Among the film makers for instance, any company that has not been distinguished for exceptional results must do remarkably good work for a long time before it can attract any very marked attention.—THE SPECTATOR.

Jersey Cowboys and "Shooters."

Tombstone, Ariz., Jan. 12, 1911.

To The Spectator:

Sir.—Way out here in the "wild and woolly" (I) West we have our intelligence insulted occasionally by some of the "Jersey" made so-called cowboy pictures. It certainly makes one weary to see cowboys riding horses with their tails "bobbed"—horses that ought to be pulling a truck, and the cowboy getting onto his horse from the wrong side, and the saddle of the riding saddle pattern; and in the same picture you see the old back East rail fence. Why, last week I even saw a

bevy of "Jersey shooters" swarming over a stream. Such things are jokes. What we want out here, if we must have Western pictures, is real Western pictures. I want to congratulate The Mimosas not only on its excellent fight for good, clean films, but also on the general excellence of the magazine. My office is always sought by the "actors and actresses" when they make this once great show town, and The Mimosas is always the first theatrical paper asked for.

Office of Clerk of Courts.

It has long been the wonder of The Spectator that complaints like Mr. Gardner's are not more frequent. Vigorous "kicking" by Western people would have put a stop to the fake Western pictures long ago. Happily leading film makers are now operating in the West. But about those "Jersey Shooters," Arlie, think you must be mistaken. They don't travel in bevy in Jersey. They swarm in clouds.—THE SPECTATOR.

Wants to See Portraits of Favorites.

PHILADELPHIA, Jan. 6, 1911.

To The Spectator:

Sir.—Would it be feasible for you to publish portraits at some future date of the Heliance players? The great and deserved popularity of such artists as Miss Leonard, Mr. Johnson, and the young, dark-haired actor (by the way, what is his name?) would seem to warrant it. Your weekly department is a constantly recurring joy to photoplay lovers. It has improved so much lately that it is unique. D. D. D.

You probably refer to Mr. Walthall. Portraits of the players you name may appear in THE MIMOSA some day.—THE SPECTATOR.

New York, Jan. 10, 1911.

To The Spectator:

Sir.—Frequently looking over the Merit List I failed to see some of the Vitaphone pictures I favor most, such as Dixie Mother, Last of the Saxons, and Francesca. I trust in the future I will see some of the pictures mentioned above. N. McCOR.

The above writer appears to imagine that The Spectator or THE MIMOSA makes up the Merit List according to personal desires. The List is the result of votes cast by Mimosas readers, and is as nearly as possible free from "boosting" processes.—THE SPECTATOR.

### \$250,000 NICKELODEON.

The Orpheum property, which contains the Orpheum Theatre, 1115 Street, San Francisco, and which represents an investment of about \$250,000, will be incorporated into a new company called the Garlick Theatre company, and will operate the theatre, which will be known as the Garlick Theatre, as a nickelodeon. The new company has been brought about by Sam Harris, of the Wigwag, and Irving Ackerman, of the Chutes. A regular theatre orchestra will play "cue" music and also play the picture as it appears on the screen.

### DEATH OF ARTHUR MARVIN.

Arthur W. Marvin, brother of Vice-President Marvin, of the Biograph company, died in Los Angeles, Cal., Jan. 18, aged 55 years. Interment was at Warner's. N. Y. Deceased was employed by the Biograph company.

## Reviews of Licensed Films

**Buddy, the Little Guardian** (Selig, Jan. 16).—When Buddy's mother decides to no longer live with his father because he has become a drunkard, Buddy goes to get one far-away hug, and his father takes him away leaving a note to the effect that he cannot live without the child and hopes to reform. Buddy becomes his guardian, and he obtains a position, but when Buddy starts out to work, his father cannot resist the temptation to drink. He falls over an embankment and is injured. Meanwhile Buddy in delivering some letters, is run over by an automobile. They are both taken to the hospital and placed on opposite sides, where Buddy's mother who has become a nurse finds him. The father died without her knowledge. The points in this last scene might have been brought out better. Otherwise it is a finely told story and drives home the moral.

**Marguerite's Birthday** (Pathe, Jan. 16).—This is a well-made comedy, acted and set forth in the way that makes Pathe comedy famous. The young artist's wife went shopping and left behind a gentle reminder that it was her birthday. Her husband immediately proceeded to go and get her a present. Now when the wife went out she let in a crook who broke into the apartment below, where the rich old broker lived that had dined with her that morning. He had taken his entire family out to be vaccinated. When the crook got through downstairs he went up into the artist's apartment. Here he placed his booty from the floor below, and then was frightened into the closet by the entrance of the artist's wife. She saw the rich display on the table and fancied they were presents from her husband. He entered and accused her of accepting presents of the rich old broker, and in a very angry frame of mind went to return them. He found the broker's family in an uproar over the theft. They returned to his apartment to investigate, where the burglar made his presence known, and by so doing caused peace and happiness to reign once more.

**Saved by Her Prayers** (Pathe, Jan. 16).—At the shrine by the sea the man and his marriage vows, and then he and the father sailed off for the fishing banks. A storm arose, and she at the shrine prayed for his deliverance, and was answered in the form of an angel, who guided his disabled bark to the shore and into her arms. It is a pretty picture with religious sentiment and is well acted.

**Her Chum's Brother** (Kalem, Jan. 15).—Here is a picture that approaches the ideal photo-play, logical and life-like in its construction, deftly acted, with a background instructive and beautiful, displaying as it does life on an orange farm, and being besides as pretty a little romantic comedy as one could find. When Martica gets back to Cuba at the end of her college term, she shows her brother, Pascale, a picture of her roommate, Elsie. Pascale at once falls in love with the picture, and Martica, knowing that Elsie's father wants an overseer on his plantation, sends her brother. He keeps his identity a secret, and Elsie at last feels so ashamed at giving her heart to her father's overseer that she visits her friend in Cuba to forget him. Of course she tells Martica all about it, and it only remains for her to wire her brother and bring the two together. Much of the success is due to the acting of Elsie and her able support.

**Trailed by an Indian** (Pathe, Jan. 15).—This film contains an exciting chase down a mountain, and although there is plenty of action the actors do not let it prevent them from expressing the story. A child strays away after a strolling player and is kidnapped by two cowpunchers. They send a note back to the father on the dog's collar to the effect that he had better pay them for the child. A friendly Indian has followed their tracks, and after separating them from their horses by a clever ruse and a fight in the river, in which he kills one of them, he chases the other down the mountain side and rescues the child. She

begs for his life and the Indian sending the fellow about his business, returns her to her parents. The picture has considerable scenic beauty.

**The Trust** (Biograph, Jan. 16).—The attention to detail, the life-like and sympathetic story, surrounded by fit and effective background and brought out at every point by excellent acting and portrayal of character make this production without doubt one of the finest war dramas ever presented in pictures. The battle scene was wonderfully real. A Confederate officer leaves his family, in charge of George, an old and trusted slave. The officer is killed in battle and his home is sacked and burned by Union troops. The old lady rescues the little girl from the flames and leads the mother and daughter to his cabin, giving them the best that he can. As the proud, resentful Southern woman that held on to herself until the last moment, the actress did excellent work—she was literally stunned to death. One lives in the picture through the band of the time, and it is certainly a very affecting and ambitious production.

**His Trust Fulfilled** (Biograph, Jan. 16).—This picture is a continuation of The Trust, reviewed above, and shows the self-sacrifice and faithfulness of the old negro in fulfilling the trust imposed upon him by his master. The story touches the heart in the right spot. Though the role is a sympathetic one, the actor plays the negro with special touch and delicacy, and the lawyer also shows fine characterization. The daughter, however, was perhaps unsuited for her part and failed to do as convincing work in this entirely different role as in the previous film, in which she played the mother. At the death

of the mother the old negro sends the girl among white folks to live, and gives all his earnings to the lawyer to be passed on to the girl in the belief that the money comes from her estate. An English cousin comes to visit the lawyer after some years, and then it is that the old negro, his earnings gone, is tempted to steal from this young man. He takes the Englishman's pocket-book from his coat, but in putting it back is discovered. Then the lawyer, to free the old negro, tells the story. The cousin meets the girl and presently there is no more need of the old man's earnings to support her. She goes away in ignorance of his sacrifice.

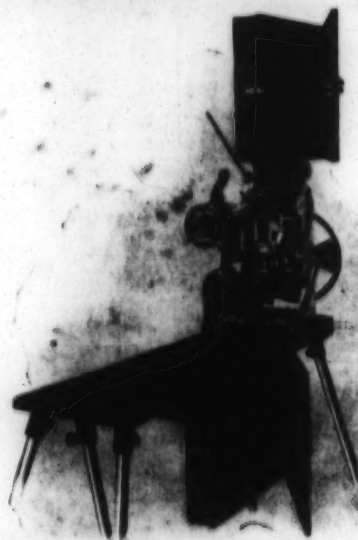
**His Master's Son** (Essanay, Jan. 17).—This could not be called a very remarkable or extraordinary story except in what its characters are made to do. It is as much thought had been given to the working out of the story as was given to the details of the most realistic sets, a decided improvement would probably have been made. The negro in Wall Street may be possible, but causes a suspicion, and in those surroundings, the theme of the story becomes lost by diverging interests. He learns from a telegram that he has taken to his master's sweetheart that his master is ruined by his rival cornering the market. He goes into the market himself and stuns the tide with his savings, all of which seemed entirely unnecessary, as the sweetheart's father had turned the tide before him. Nor did the young man seem to feel much gratitude. There might have been more conflict between his pride and gratitude when the old negro told him what he had done. The old negro himself failed to bring out his part as a faithful old servant and constantly inserted his

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own personality instead of the part by accident to the camera and the like. From the acting of the father it was impossible to see just how he came to be in the last scene the only thing that seemed was that the young man loved the girl. The possibilities of a dignified and gripping business story were wasted.

**Three Men and a Maid** (Vitaphone, Jan. 17).—A well-worn story forms the foundation of this pleasing comedy, but the narrative in the treatment of the subject is fully worthy the repetition. Two old bachelors receive word from a cousin that being on his deathbed he is sending his little daughter to them. The old chaps prepare for the arrival of a child; but, of course, she turns out to be full grown, and at once falls in love with their secretary. This will never do, the old fellows conclude, and they fire him from his job, whereat he falls sick and becomes penniless, the amount of plaster that the scene painter left on the wall of his room indicating very hard times indeed. When the girl heard of his plight she repudiated her guardians and ran to his aid, declaring that he could have all her money, as he could.

**The Sealed Letter** (Gaumont, Jan. 17).—This story is pleasingly enacted around a background of wharves and fishing smacks, and tells how the fisherman left her sailor lover for the American millionaire who had arrived in port on his yacht. She had not the courage to tell him, so she gave him a sealed letter to be opened at sea. The scene entitled "Trumpet Song" where the millionaire showed her the town, seemed to be out of place, as his intentions proved honorable. Some very pleasant effects are obtained in the picture.

**By the King's Order** (Urban, Jan. 18).—French players of some distinction assume the chief parts in this picture play of French historical interest, and they do it with the usual French grace, and also with the too common French habit of playing to the camera. For instance, when the despotic traveler appealed to the marquis for justice he faced the marquis, but the front. The marquis' brother had been holding up travelers and confiscating their goods and the king issued an order to the marquis to capture and deliver the outlaw to justice. Meanwhile the daughter of the marquis and the son of his brother fell in love, and when the attack by the king's soldiers on the brother was made the son, warned by the girl, escaped. Later the son was accused of firing a shot at the girl and only escaped arrest by showing that it was his father who did the shooting. The old man being promptly caught as a result of his son's exposure, all of which appeared to please the young man very well, since it reconciled him to his sweetheart. It will be seen that the story is not very appealing, although it has interest.

**Uncle's Birthday Gift** (Edison, Jan. 18).—Excellent acting and an amusing story in spots makes this comedy acceptable. It is, however, too slimy in its principal link and contains too much irrelevant material to render it at all notable. Why should the family have tried to conceal the send-off of the rubber plant from uncle? It was not their fault that the messenger boy, by whom the uncle had sent the plant, lost it on the way by leaving it on a strange express wagon. And again, what had the purchase of another plant by the niece and her mother to do with the story? The maid knocked this second plant out of the window and that appeared to be the end of it, nobody missing it. The search by the messenger boy to recover the lost plant also lacked interest. If he had evinced a little detective ingenuity, by inquiring, for instance, for information concerning the expressman at the house which the man had been visiting at the time the boy stole the ride and lost the plant, this part of the story might have justified the detailed treatment it was given. The story starts in by the uncle hiding a valuable present for his niece in the earth around the potted leather plant and it is cleared up when the boy brings the lost plant in its proper destination.

**John and the Redskins** (Kalem, Jan. 20).—This frontier tale story has a flavor of warmed-over food. The familiar log cabin in the woods, with a band of Indians battering against the door with feeble blows lest they may perchance really knock it in, while some ride miles for help and the rescuers ride the same number of miles back to vanquish the Redskins and save the beleaguered inmates, is now so well known to picture viewers that they can repeat it by heart. The only difference in this film from its predecessors along the same line is that it is a child who is in the cabin at the mercy of the Indians and it is his sister who rides for help.

**Modern Light Battery in Action** (Kalem, Jan. 20).—Quite short but still of some interest, this film shows a light artillery company in practical drill, bringing the guns up action, firing, and retiring. The picture was made during the New York State encampment last summer.

**The Girl in the Film** (Vitaphone, Jan. 20).—The expedient by which the young amateur photographer gets the picture of a stranger in his role of actor is quite plausible. He falls asleep in the park. The girl and chum happen along, and in a spirit of adventurous sport the chum picks up the camera and snaps the girl's face. The scene at the photographic supply store where the film has been developed and where the young man discovers the strange girl's picture among the prints is a model of realistic acting. After that he marches (not as convincingly as might be) until he meets the girl. He calls on her, and they become very much in love, spooning and going moon-night in the park and at the window until four o'clock in the morning. Then everybody goes to sleep, including the story.

**Changing the Cook** (Mellies, Jan. 19).—The X. L. outfit were hard to please when it came to cooks. They had Tide-water Pete ousted out of the cook house, and then came a French chef, who fared no better. Then Mandy, the negro cook, eloped with Sam, so a Chinaman arrived. Because he fed them noodles he was sent the way of his predecessors. Nora, the girl in the outfit, came next, and she knew something of men. It goes without saying that what was set before them. Nora is the laugh of the story, and even she would have been more interestingly funny had she not drawn a revolver. She subdued them with some womanly weapon. It is a pleasant thing, young man as a whole, not to laughable as it might have been made.

**With Interest to Date** (Edison, Jan. 17).—This is another Rex Beach story somewhat resembling With Bridges Burned, but not nearly so strong and hardly adapted for motion picture. Indeed, without the long descriptive sublimations that preceded each scene no one could have understood it. The captions, however, made it quite clear; they would, in fact, have told the story without the pictures. A young man employed by a construction company bids to his firm on the job of rebuilding a rival company's plant. They turn his bid down, but appropriate some of his ideas, and just for that, appears, he later resorts to deception to beat them out of a big English contract. The de-



# BIOGRAPH FILMS



Released January 23, 1911

## Fate's Turning

The Disaster of a False Step Averted

Youth may be accountable for the sorrow occasioned by the indiscretion shown in this subject. A young man on a visit to a Summer resort meets a pretty waitress. Impulsively he becomes engaged to her. Later his father dies, and the boy, having to take his father's place, reasons that an alliance with the waitress is impossible. He is about to marry a lady of his own sphere when the poor, unfortunate girl with her baby appears, and the young man makes reparation by marrying her instead of the heiress, for he finds that it is not only his duty but he really loves the little girl.

Approximate length, 908 feet.

Released January 26, 1911

## The Poor Sick Men

Their Disastrous Scheme to Fool the Women Folks

Not wishing to attend the theatre with their wives, father and son-in-law pretend to be ill. The scheme works, and they both go to the club for a little game. The club is raided, and they have the most eventful time of their lives in getting home. Son-in-law eludes the police in a suit of boy's clothes, which he pilfers, while father secures a policeman's suit, both being procured surreptitiously from an upper floor of the building. Thus garbed they run up against such a bunch of trouble that they will never attempt such a scheme again.

Approximate length, 901 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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# BIOGRAPH COMPANY

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11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

ception consists in sending a man back to America made up to represent the head of the English company. This man interviews the head of the rival company, and induces them to increase their bid by \$50,000, so that they can pay him graft money for giving them the job. Increasing the bid loses the job for them, and the young salesman gets it together with the hand of his employer's daughter. There are no tense scenes, but the acting generally is good.

**Tables Are Turned** (Pathé, Jan. 20).—This is another "Betty" farce, and in it the old trick of the mirror that reveals things both ways is worked over. The father or man in charge of Betty catches her at her pranks by placing a mirror so that it shows the room where she is supposed to be studying. It also shows to Betty her master kissing the maid. Result: Nothing is reported to mamma when she comes home. The film has a number of amusing moments, but one can't help thinking that it would be better if the players did not so constantly face to the front to express their intentions.

**Sea Birds** (Pathé, Jan. 20).—This is one of the most interesting educational films this reviewer has ever seen, and was liberally applauded at the R. and P. Twenty-third Street house. It is in color and shows many different kinds of sea birds, some of them by the thousands, and nearly all at such close view that they are delightfully distinct.

**Mike the Miser** (Edison, Jan. 20).—No better example of boy acting has ever been presented in the films than this one. The boys are real boys and the stage-manager deserves the greatest credit for the successful manner in which he has maintained the verisimilitude throughout. Perhaps he was helped by the story, which is distinctly human and appealing. Mike is a messenger boy with a lame sister. He is trying to save money for an operation and so refuses to join the other messenger boys in their games and boyish dissolutions. For this they dub him stingy and he is obliged to fight. But when he is injured getting out of a car and the boys find out the truth about the sister they make up a purse and go to see him, so that he is able to pay the doctor for the operation even sooner than he had thought.

**A Water Contest** (Gaumont, Jan. 17).—This film shows Martigue, a town of France, in gala attire at a tilting match held in the harbor. The sport consists of a sort of fencing by two contestants mounted on a platform at the rear of two separate rowboats. They strike at each other with poles as they pass, and one or the other is toppled off into the water, thus losing the boat. The sport has been seen before in films.

**Will It Ever Come to This?** (Lubin, Jan. 18).—This film has not much to do with a story, but is perhaps one of the best satirical burlesques of its kind that has yet been offered. Because the actors do not over do it. It shows mamma leaving for business and firing the cook

because she did not like the breakfast set before her. As a result papa and his youngest son are obliged to scrub the floor and wash the dishes respectively. Mamma at the office fights with her pretty male stenographer, while papa and his sons are occupied in the sewing-room at home. Then Willie, the oldest son, has a young woman calling on him. He is married and weeps on papa's shoulder.

**Heavy Coin** (Lubin, Jan. 18).—This is an amusing conceit in the nature of a cartoon. A hobo gets a job to shovel snow from the sidewalk, but after he has the job he decides it is too big an undertaking for him, so he releases a crowd by losing a dollar. In their sympathy they shovel off the sidewalk for him. When it is not found they take up a collection for him, but when one of them returns to find him collecting pay from the lady of the house, she calls the others, who pitch him down a snow-bank, where he sits and counts his gains. It is exceedingly commendable for this nature of picture, as one is permitted to laugh at the idea, and not at the spurious attempts of actors.

**An Englishman's Honor** (Relig, Jan. 19).—Drayton, a young Englishman, thinks himself rich, but the money is supplied by his cousin, Gwendolyn, who is in love with him. A rival to her hand so manages that the truth is known. Drayton at once starts out to earn his own living, and will not see Gwendolyn until he has made good. While at a game of polo he has been introduced to a certain Richard Blanchard, of California. After an unsuccessful attempt at earning his living at Noy's Riding Academy, and repulsing the love of the riding master's daughter, he sails for California by steamer. He arrives there and protects an old prospector, who, finding a rich claim, shares it with him, and accordingly as a rich man he returns to England to get Gwendolyn. The picture is more of a travel narrative than a motion picture, and shows so many scenes in which nothing really happens that it is at times uninteresting. Besides, the story itself affords no novel interest.

**A Brother's Redemption** (Lubin, Jan. 19).—The idea of this story seems to be quite a Lubin favorite and one of prevalent use, but it gives an interesting story of life before the war, when Lincoln drafted men for the army, and the two brothers enacted their usual roles with their usual agreeable manner, the Lubin straight and crooked brothers. Harry, by his indiscretions, has caused a shortage of \$50,000, which puts Albert, the head of the firm, in a most embarrassing situation. Harry leaves for unknown regions and upon the ruin Albert establishes a country store. One day a tramp asks food at his sweetheart's door, and is admitted. Albert enters and explains that he has been drafted for the army. The tramp follows him home, steals the draft and substitutes himself in Albert's place. Of course, it is Harry, who is thus able to expiate his former wrong. What would have seemed as if Albert would have

made some investigation. Two pictures are shown at the end, one of Harry dying on the battle field, the other of Albert happy at home. The film should end with the successful getting away of Harry as Albert's main interest story need not be a life's history.

**The Kieptomaniac's Repentance** (Gaumont, Jan. 21).—There is nothing very impressive about this production. It is rather a long drawn-out story of the maid wrongfully accused of theft, only the women who took the rings were called a kleptomaniac. The maid went to prison for six months and when she came back her husband refused her admittance to his house, until he received a letter from the kleptomaniac on her death bed saying his wife was guiltless. It would seem as if he should have been the humbled one, but she flew to his arms that condemned her to go to her death. She is a tragedy actress that knows well she is acting.

**Cast Up by the Sea** (Vitaphone, Jan. 21).—Drayton, while colouring in a lake village, meets Kittie, a labor maid, and falls in love with her. The parents on both sides object, and Kittie gives him up. One day Harry, a drunken man who at the end of the film dies. At that time Drayton is making a cruise, and reading that bottles containing messages are often guided by Providence to their destination, he writes a note to Kittie telling her that he still loves her, and throws it into the sea. The note, though it must be confessed that the way the bottle was handled would surely have brought it to light. She marries the lover and Drayton another girl, which seemed to prove that Providence in this case never meant they should marry. The machinery of the story is rather obvious, and one rather quarrels with all this waiting for naught. Some familiar Vitaphone sea scenes were in evidence.

**The Border Ranger** (Bioscopy, Jan. 21).—This is a thriller of the good old kind, but it is so very well managed and acted, consistent with good taste and truth, that it attracts and holds the interest without question. Dan Douglas, a border ranger, captures a notorious smuggler. The smugglers learn the name and residence of his sweetheart, and after kidnapping her, take her to their quarters. Dan, in pursuit, is also captured and dragged thither and tortured. He has left a note behind, however, telling what has happened. The rangers set out in pursuit and are met by the sweetheart, who has escaped from the sleeping bag. She tells them her lover's whereabouts, which makes their picking up the tracks in the next scene seem unnecessary. They are just in time to rescue Dan from being branded with a red hot



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son. It is extremely well acted and managed for this type of drama.

**The Marked Dollar** (Pathe, Jan. 21).—The Colonel sends Bud Right, foreman of his ranch, to drive cattle to the packer's depot. Bud's little daughter, Alice, gives him a marked dollar to buy her a teddy bear. Bud gets a good price for the cattle, but also gets in with a gang of crooks who relieve him of his money. On his return the Colonel has Bud arrested. While Alice is out on the plains she picks up a horseman's hat which had tumbled off in the road. He gives her a dollar, which proves

to be the dollar she gave her father. She follows the man, who gives the money to a woman. Alice comes into the cabin and the woman, being moved by the girl's tears and story, returns the money. Alice on going back to the ranch presents the money to the Colonel, who has Bud released. It is agreeably enacted, but the story seems a made up story. What if his hat had not blown off and if he had given her less money or none at all, which is more likely. Then, too, it is doubtful if this class of man would give his stolen notes to a woman to be put in a trunk.

## Reviews of Independent Films

**The Battered Bridegrooms** (American, Jan. 16).—Jack wrote to Evelyn that he had eloped with Kitty and requested Evelyn to hide Kitty and he would stay at the hotel. What the hiding or staying at the hotel had to do with the story remains to be found out. Kitty came and was hidden, or she went into the next room and appeared again shortly. Then Jack arrived and kissed Evelyn and Evelyn's lover saw him at the door, but went away. Evelyn wrote to the minister to come and marry her friends, and then she and Jack had another hugging and kissing match, which one must feel with her lover, who entered at the time, was decidedly unwarranted. The two men had a rough and tumble fight, and when the minister arrived he made two battered lovers happy husbands. The actors worked hard to be funny, and refuse to let the situation stand for themselves. It is simply an old theatrical trick made into a stage farce.

**A Dental Disaster** (American, Jan. 16).—It is all about a fellow who wanted to marry a rich widow, but he could not propose because he kept losing his false teeth. At last after a series of adventures they were auctioned off by the hotel clerk, and the owner getting them at a great price was able to propose to the widow and wed her. Why did he and his sister deliberately refuse them before? There is not much credit in the way the picture was directed; it is amateurish in the extreme, and full of outbursts and ineptis and wonderings. Human beings are too human to laugh at the man or thing whose fun is conscious and manufactured; it insults their intelligence.

**Melody** (Imp, Jan. 16).—The lead in this story is well enacted, but the pawnbroker and the two women in the first scene were not so natural. It is a question whether they would immediately burst into tears upon learning that the old violin maker had lost his position; it

would have seemed more in accord had they tried to comfort him. The music firm no longer wanted his services because he was old, and accordingly he became so reduced that he was obliged to pawn his violin. At last he earned most enough money to buy it back by selling the handiwork of his wife and daughter. The pawnbroker's heart did not relent sufficiently to let him have it until he heard him play, when he appeared to be in a trance. A prosperous young man also heard him play and hired him to teach his daughter. The story has some sympathetic appeal.

**The Jealousy of Sophocles Ranslet** (Relair, Jan. 16).—He was a love-smitten drug clerk, and tried to poison his rival. The mixture he made was through the keyhole, and they played a joke on him by making him believe that the entire family had succumbed. The love-sick maid then captivated him.

**My Wife's Hat** (Relair, Jan. 16).—He went out to bring home his wife's new hat. He placed it on the park bench where a fat lady sat on it. On his expostulation she proceeded to smash him and then the trouble began. When he arrived home the hat, needless to say, was no longer a hat, but he was seized with a sudden inspiration and trimmed it over and presented it to his wife. When the angry crowd entered he paid damages and all was well. The film does not produce much laughter.

**Bertie Brainstorm** (Thanhouse, Jan. 17).—This is a series of adventures of Bertie, the brainless, to make a man of wealth of himself. A letter from the father of one of the girls on whom he was inflicting his society fell into his hands informing the young lady that before she could marry that young chap he must prove his power to earn his living. Bertie was quite vain enough to think himself the chap. He starts out and after a series of adventures more or less amusing returns to

# PATHE FRERES FILMS

*Another Bunch of Winners for this Week*

## The ESCAPE from the TUILERIES

An historical drama of intense and lasting interest

Length, 1000 feet

Released Jan. 20

## HEARTS, HUNGER, HAPPINESS

An American comedy, as full of laughs as a dog is of fleas

Length, 690 feet

Released Feb. 1

## THE SLAVE'S REVOLT

An Egyptian subject exquisitely colored

Length, 722 feet

Released Feb. 3

## A COWBOY'S DEVOTION

An exciting drama of the West! See the great Western Court Room Scene! It's immense!

Length, 1000 feet

Released Feb. 4

## THE TWO REFORMATIONS



"FRANK'S WIFE ARRIVES FROM THE EAST."

Released Saturday, Jan. 23. (Western Drama.) Length, approx. 900 feet.

A spirited, thoroughly convincing Western play, full of that human quality which commands the interest of the most phlegmatic audience. The acting is natural and expressive, while the beautiful bits of Western scenery it contains add to the realism of the whole.

## COMEDY A LA ESSANAY THE JILTED JOKER

Released Tuesday, Jan. 31. Length, approx. 640 feet.

A wholesome comedy subject, uniquely novel, delightfully different.

ON THE SAME REEL

## HANK AND LANK—"They Make a Mash"

Released Tuesday, Jan. 31. Length, approx. 300 feet.

A laughing tornado of fun. (Isentles probably won't like it.)

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## ESSANAY FILM MFG. CO.

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him his bride, but finds her wedded to another. The fun is of the run and smash kind, and because there is always reason in it, however, is apt to miss laughs by anticipating his intentions.

**James Ted's Defense** (Bison, Jan. 17).—A play would show a true action picture. Western blood is in the play, and a quarrel with a man over cards and shot him. Then Ted's father, who was the sheriff, followed him up and caught him, but Ted got his revolver and held up the whole gang, while he went into the saloon and obtained a confederate from the gambler that he had cheated. Ted and Tillie were once more free to marry. It was quite a remarkable sight to see Ted held up so large a bunch of husky fellows, and it is also doubtful if he would have ever made his escape had it not been "business" to let him go. The effects were cut and dried, though the acting is acceptable in spots.

**Lovers' Trials** (Powers, Jan. 17).—A reasonable well-told little comedy is seen on this film. However, it is feared would not meet with the approval of the temperance population. A young fellow wins his lady love in a game of flops and the father is entirely willing, but when he sees the young man forced to a saloon by his companions, he locks his daughter in her room. Her young man, however, sets a ladder against her window and draws her down. An officer follows and brings them back as suspicious characters. They hear strange sounds in the chambers, and when they arrive there father is battling with two live burglars who have come up the ladder. He is grateful that he forgot his disagreement with the young woman is very pleasing in her light moments. She could, however, be more delicate in her petulance.

**Montana Love Story** (Powers, Jan. 17).—How Laura could make love to her boarder in Montana and at the same time have the restaurant in Nevada is somewhat of a problem. He came into her restaurant, however, and seemed to be just the kind of a man who had been looking for all these years. While he made love to each other in the parlor, the boys waited for their dinner in the restaurant. The result was they marched in upon the lovers and told the man he would either hang or leave town. He left, but when Laura knew it there was no more room for him, she was brought back. Then Laura eloped with him leaving a note telling the boys they might cook for themselves. It is good comedy in spite of the overacting of the lady Laura, but the man she met is as ever a pleasing comedian in his line. The story is a decided improvement in the telling over some previous films of this company.

**Tailor's Queer Advertisement** (Ambrosio, Jan. 18).—An amusing absurdity, a tailor anchored a dummy near the beach and to save the apparent drowning man it was found necessary to call out the police force and the militia. When a crowd was collected on the beach the tailor appeared to distribute his handbills. The deception was discovered and he was given a dip in the sea.

**A Fine Domino Disguise** (Ambrosio, Jan. 18).—A returner unexpectedly and with a note from the costume on the desk, telling his wife to call about her costume. He follows her and sees her with another man. He shows her costume, gets another and for some reason leaves it behind the pillar of a building. The wife returns and discovers her husband has been there, though it is not possible to see how she does so, as he left no trace. However, she countermands the order for her dress through the maid, who comes to deliver the husband then goes to the ball and there discovers that it is the costume's maid who is wearing his wife's costume; so his wife's intended naughtiness was not discovered that time. The story leaves much to explain and to desire.

**A Country Girl** (Bellanca, Jan. 19).—A woman forsakes her society, and the lady of his heart for a country girl, and finally decides that "cornbread and cabbage with love is better than wine without it," and he settles down to a pipe before the fire. It takes quite a stretch of the imagination to believe that he shared there. The story is drawn over as large a space as possible, and the constant jump from contrasting scenes makes it rather jerky, but it is played in fine taste, though the weeping of the society girl from her lover seemed rather tedious, as she had been so very much in love with him. It should also be noted that the theme is lacking in originality, having been done several times in recent months.

**The Will of a Western Maid** (Chambers, Jan. 18).—A mother on her deathbed has a feeling that something terrible is going to happen to her little daughter, so she gives an old Italian servant a letter to be delivered in a crisis. The crisis arrives when the uncle for some impossible reason offers a man \$10,000 to marry his niece; but, of course, she desires to marry another. The old servant delivers the letter which tells the girl to marry the man of her choice. It would seem that she should have done this without a letter. The production shows a very low standard of cheap melodramatic acting and effects, nor does it always seem to be sure just what the story is that it is telling.

**A Bad Fascination** (Italia, Jan. 19).—The story is neither pleasant nor agreeable and develops into a conventional melodrama, though the nucleus of a psychological drama may be there. It seems this man's eyes so fascinated the lady that he became complete power over her. She managed to escape from him, however, and became a governess. He found her and by a method of mental telepathy apparently compelled her to let him into the house to rob. He shot at him and wounded him and he was captured, while she sought relief from her was with her pupil. It is far from well acted; the actors do not belong to the natural school.

**The Bonanza King** (American, Jan. 19).—This picture is reminiscent of the Silver King, but it cannot be seen how one unfamiliar with the play could easily follow the picture. Some scenes from the play left out would have made the story more clear cut. The forged check scene has absolutely nothing to do with the story as it is told. Neville, in a drunken state, gets mixed up in a burglary, in which a man is murdered and a woman from his stolen and believes himself to be the murderer. He escapes as a sailor and learns that he has been numbered among the dead of a railroad wreck. His wife is reduced to poverty and five years later he returns, when she is about to be put out from her tenement. Disguised as an old man, he follows up the villain who was really the murderer, though what he is trying to do is not brought out in the picture. He learns, however, that he did not commit the crime. The villain is brought to justice and Neville is united with his family. It is moderately well acted, but does not show great skill in management.

**The Redskin's Secret** (Bison, Jan. 20).—Pierfoot is rescued by a family of white settlers and brought up as the friend of Father, their child. During the children's absence in the canoe the settlers are massacred by Indians. Pierfoot takes his little foster sister

to a white settlement and watches over her and later rescues her from the Indians. Twelve years afterward, ignorant of his love for her, she marries a white settler, and Pierfoot leaves never to return. It was noted that the Indians attached the settlers in the open, directly in front of their cabin, which does not show the caution of the Indians in the matter. There are some pleasing effects and scenery shown.

**The Old Curiosity Shop** (Thanhouser, Jan. 20).—This film is acted with a fine appreciation of the spirit of Dickens's works, but there is evidence of trying to pile too much into one scene. Nell is all ready to whisk her grandfather away; she goes right out and comes right in ready to depart with luggage and basket, and there are other places where a division of scenes would have avoided this feeling of rush. Little Nell is a most interesting little actress and does her part delightfully well, but perhaps it would be better if she would not hurry through her business, though her actions blend nicely one into the other. Through this speed the paths of the situations is lost. As in the novel, she takes her grandfather away when he is threatened with arrest for debt, but his desire to gamble keeps her on the move, and at last she succumbs, and her grandfather, while decorating her grave, follows her. The settings and costumes are all typical and in keeping.

**Rev. Goodleigh's Courtship** (Imperial, Jan. 19).—Rev. Goodleigh comes to visit the family with designs upon the daughter. He gives his clothes to the butler to be pressed, but they are intercepted by the lover, who disguises himself in them. He is accepted as Goodleigh and invited out to dinner, while that person dines on the butler's lunch in the chamber above. Meanwhile Mad Harry escapes from the asylum and climbs up to the Rev. Goodleigh's chamber, and after frightening that gentleman descends to the dining-room and makes the assembled company dance. The minister in his undressed state finds the waiter in the street and brings him to the house, where things are settled up generally, though not quite clearly. It is good farce, the daring absurdity of which creates laughter for which the characters and acting of Goodleigh are mostly responsible.

**Miss Wives Patients** (Imp., Jan. 19).—A young doctor falls in love with a nurse, but his father, on hearing his purpose to marry, is very much opposed to it. The young man gets the father's good-will by successfully operating on his ankle, which the latter broke in his hurry to get at his son to prevent the match. The telephone message between father and son was materialized on the wire. The acting was not up to the standard of this company, but the idea in the story is so old that the spectator can laugh at it ahead of the action.

**The Vows** (Bellanca, Jan. 21).—The acting of this picture is excellent even if the logic of the story is not. A young candidate for the priesthood before taking his final vows goes out into the world, falls in love with an actress and she also falls in love with him, to the point of setting aside her two previous vows. The priest begs her to give back her lover to the church and after a time spent in meditation she consents and leads him back to the priest. The faulty logic in this: Having sent the lad into the world as a test and found him eager for worldly life, would the priest have justified in forcing him against his will into the priesthood? Would he, in fact, have been qualified for the holy calling? Again, the youth appeared to have found his mission on earth when he reformed the actress. What was to become of her soul after her marriage? The story fails to ring true in its strained effort for effect.

**A Noble Heart** (Powers, Jan. 31).—It didn't seem to matter much what George thought about it. The two women, his old sweetheart and his new one, kept the talking up and told George to do it and George did. The thing he did, like an obedient boy, was to take back his old rural sweetheart, when his city girl brought her in and told George his duty. Neither George nor the weeping rural girl could command sympathy and one is obliged to feel that each got stung at the finish. The story is fairly well acted.

**The Reporter's Romance** (Solaz, Jan. 20).—What might have been made an interesting and instructive story dwindled into a cheap impossible melodrama with little to grace it in action or thought. Miss Bronson, a magazine writer, was assigned to write an article of the underworld. She put on cheap attire, and, arriving in the underworld, she came upon a gang of thieves who compelled her to commit a robbery with them. They gave her a note showing the combination of a safe, and sent her in the house. Here she might have at least thrown herself on the mercy of the household and saved herself from crime, but she did not; she opened the safe, the owner came in, called the police, and then, discovering her assignment, she was rocketed, lied out of it for her. The villain outside was captured, though he might have run away. It ended, of course, in a marriage.

#### THE NEW MAGAZINE.

Advance Copies of the Motion Picture Story Magazine Are Out.

The new magazine described recently in THE MIRROR, *The Motion Picture Story Magazine*, is out in limited number for advance circulation, and a copy has reached THE MIRROR office. It presents a handsome appearance, very similar to other modern magazines, being well printed and containing numerous illustrations. It is primarily a short story magazine, the stories being written in narrative form from popular films, profusely illustrated with scenes from the pictures. There are also portraits of favorite players and some general matter of interest. The stories in the first number are: *Pala, Abraham Lincoln's Clemency, Life of Motter, The Love of Chrysanthemum, Mike the Housemaid, Thomas a Becket, A Dixie Mother, Love's Awakening, The Perversity of Fate, The Golden Supper, The Big Scoop, A Cowboy's Vindication, and My Prairie Flower*. There are also illustrated articles on *Birds and Birdmen* by J. Stuart Blackton, *"The City of Boys,"* and *"Stage Favorites in the Films."* Altogether the issue is readable and attractive, although it must be said that the selection of films for short-storying is not the best that could have been made—a thing that will probably be bettered with other features in future numbers. The magazine starts with a very large circulation, several thousand house managers having ordered from fifty to one thousand copies each to be sold to the patrons of their theatres. This is surely

# LUBIN FILMS


## AGE vs. YOUTH

Released Thursday, February 2

A vigorous story of business, love and the stock market. In business and the stock market, age won out and then was generous in adjusting love to the satisfaction of youth. It takes right hold of the spectator and sticks in his mind afterward. Handsomely staged and excellently acted. Length, about 1,000 feet.

Released Monday, January 30

## HIS BOGUS UNCLE



You can't deceive a woman. Byron Jones tried and failed. He loved Mary Smith. John Burns loved her, too. Byron thought he'd stand a better chance of winning Mary if he had a rich uncle. So he found an old actor who, for a consideration, agreed to act the part. "Uncle" made Byron's money fly and then, when he made his "will" and disappeared, he left half his "property" to John. Before Byron could rectify the mistake Mary had married John. Byron had nothing but

the experience. Plenty of fun in this one. Length, about 1,000 feet.

## LUBIN MANUFACTURING CO.

Model New Studios, 20th and Indiana Ave., Philadelphia, Pa.  
Chicago: 22 Fifth Ave. London: 45 Gervard St., W. Berlin: 35 Friedrich Str.

# ★ MELIES RELEASES ★

JANUARY 26, 1911

## HOW MARY MET THE COWPUNCHERS

A Western drama. A desperate fight with a band of Indians, who are defeated and captured by the cowpunchers, who rescue Mary and win her everlasting gratitude and respect. Length, about 950 feet.

FEBRUARY 2, 1911

## ONLY A SISTER

The story of a woman who, by her self-sacrifice and noble nature, makes a man of her brother, and every "son of a sea cook" has to take his hat off to the little girl on the Texas ranch. Length, about 950 feet.

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a novel method of sale and insures the magazine reaching directly the people who will be most interested in reading it.

#### THE NEW REX COMPANY.

A new independent company is about to enter the field which will be known as the Rex Motion Picture Company. It is to fit over the studios formerly occupied by the Champion Film Company, on Eleventh Avenue near Forty-third Street, and is a reorganization of the old Defender company. The company is said to be on a strong financial basis with an excellent stock of well-known players, who have already enacted a number of films. As soon as there are films enough ahead the company will begin a release of two pictures a week. Edwin S. Porter, for nine years associated with the Edison company, and designer of their present studio, has co-partnership interest in the undertaking, and will have personal supervision over every film produced.

#### A RELIANCE PICTURE OF FINE QUALITY.

A MIRROR representative witnessed a few days ago at the studios of the Reliance company a remarkably well-defined picture of the French revolution entitled *The Command from Galilee*, to be released on Feb. 4. Some new and excellent fire effects are shown in which the castle chamber is com-

pletely devastated and there are other results which lift the picture above the par of ordinary attainment. The story deals with the Duke and Duchess of Lorraine, who rob a dying woman of her food. Later when the mob is pursuing them they enter the same abode, where the daughter of the dead woman has a conflict with her soul as to whether she shall give them up or not. Her crucifix recalls the Man of Galilee and she returns good for evil by managing their escape. The picture will be reviewed in these columns on release.

#### PREPOSTEROUS PENNSYLVANIA LAW

Efforts to Secure a Change of the Theatre Acts Clause.

The Pennsylvania law governing theatres contains a clause, as stated in THE MIRROR at the time of its passage, that discriminates most unreasonably against the smaller motion picture houses, and an earnest effort is being promoted by George W. Benethume, of Reading, and other Pennsylvania picture managers to have the clause modified. The clause referred to requires that each theatre shall have three four-foot aisles, and as many picture houses, which are held in Pennsylvania to be theatres, are only from fifteen to thirty feet wide, it will at once be seen that the provision is an absurdity, so far as these houses are con-



cerned, and impossible to be obeyed literally. Pennsylvania exhibitors and the picture public are urged to interest themselves vigorously in the matter by appeals to their representatives in the Senate and House of Representatives of the Pennsylvania Legislature. This might be done with telling effect if each exhibitor in the State would appeal for the active assistance of the patrons of his theatres. Requests to the spectators by means of well worded lantern slides asking them to write personally to their legislative representatives would no doubt bring about the desired relief.

## MERIT LIST CONTEST

### EIGHTY-NINE FILMS NOW QUALIFIED FOR THE LIST.

Contest Closes Feb. 1, After Which No Votes Will Be Accepted—Reasons for Rejecting a Number of "Assisted" Lists the Past Week.

This is the last week of the Merit List voting. No votes received after Feb. 1 will be accepted. Following is the standing of the Merit List so far as recorded up to Saturday, Jan. 21:

All on Account of the Milk, 65; Auld Robin Gray, 49; Armorer's Daughter, 49; At the Eleventh Hour, 29; Angel of Davon's Claim, 38; Broken Doll, 53; Big Scoop, 22; Bachelor and Baby, 25; Baby's Shoes, 22; Ciostrata, 23; Cloister's Touch, 28; Call to Arms, 51; Castaways, 28; Colonial Belle, 25; Corner in Wheat, 31; Convict 766, 37; District Attorney, 28; Drink, 29; Daisies, 28; Drumsticks, 28; Dixie Mother, 38; Elektra, 46; Englishman and Girl, 28; Examination Day, 37; Faithful, 22; Face at the Window, 37; Flash of Light, 47; Fugitive, 31; Fishing Smack, 35; Francesca da Rimini, 45; Gray of Dawn, 27; Gold Is Not All, 31; Her Mother's Wedding Gown, 35; Honor of His Family, 30; House With Closed Shutters, 46; How the Squire Was Captured, 38; Interrupted Honey-moon, 35; In Old California, 29; Jean Goes Fishing, 42; Just-man and Theodora, 31; Jean the Match-maker, 38; Little School Teacher, 38; Last of the Saxons, 41; Love Ye One Another, 29; Love Among the Roses, 28; Legacy, 34; Lad From Old Ireland, 30; Love, Luck and Gasoline, 35; Maseppa, 29; More than His Duty, 27; Mohawk's Way, 32; Maria's Swan Song, 28; Man Who Learned, 35; Nellie's Farm, 44; Newlyweds, 46; Over the Garden Wall, 35; Pippa Passes, 27; Rose of Salem Town, 31; Rose Leaves, 32; Ramona, 26; Resurrection, 35; Ransomed, 29; Red Cross Seal, 30; Rachel, 25; Stars and Stripes, 26; Sepoy's Wife, 31; Salu-tary Lesson, 28; Sage Chubb and Widow, 31; Sorrows of the Unfaithful, 33; Summer Idyl, 25; Simple Charity, 43; Song of the Wildwood Flute, 34; Twisted Trail, 34; Thomas a Becket, 33; The Three of Them, 27; Two Waifs and a Stray, 49; To Save Her Soul, 29; Thou Shalt Not, 34; Two Little Waifs, 27; Two Brothers, 28; Un-changing Sea, 38; Uncle Tom's Cabin, 31; Ueurer, 29; Victim of Bridge, 30; Wilful Peggy, 102; With Bridges Burned, 36; Woman From Melon's, 32; What the Daisy Said, 40; Walter No. 5, 43.

A number of votes have been rejected during the past week's counting for violation of some of the conditions governing the contest. These conditions may be briefly restated as follows: All voters must be readers of *The Mirror* and must give correct name and address. They may vote for as many subjects as they like each week, but their votes must be unqualified and must express their individual critical opinions as to the films which they consider worthy of place in the Merit List. This last condition, which was imposed early in the contest, was announced at the time as being for the purpose of preventing as far as possible "boosting" or assisted voting—that is to say, voting by persons who are merely doing so because some interested person has asked them to send in an arranged list of names. An instance may be cited of several votes received last week all for an identical selection of films, the voters very innocently stating that they so voted because of one person in the casts of all the films named. This is not critical selection of films on their merits, such as this contest contemplates, and the votes, therefore, were not counted. Other votes were rejected for similar reasons. All votes have been preserved and are open to inspection and audit.

### NO NEED OF CENSORSHIP.

Probation Officer Reed, of Tacoma, declaring that many of the films exhibited in that city are of such a nature as to exert a demoralizing influence on the young, is endeavoring to establish a censorship of all pictures shown in the different motion picture houses of the city. The exhibitors in conferring with Superior Judge Chapman declare that Reed has greatly overdrawn matters and are determined to fight the issue.

### LICENSED FILM RELEASES.

Jan. 23, 1913.  
(Bio.) Fate's Turning. Drama. 998  
(Pathe) Max Around the World. 638  
(Pathe) Gasoline for a Tonic. 361  
(Selig) A Robust Patient. 1000  
(Lubin) Father Makes Himself Useful. 1000  
Jan. 24, 1913.  
(Vita.) Firemen's Parade. 383  
(Vita.) It Did Look Suspicious. 617  
(Edison) An Eventful Evening. Drama. 1000  
(S. & A.) A Sin Unpardonable. Drama. 988  
(Gau.) Twilight of a Sailor's Life. 945

Jan. 25, 1913.  
(Edison) Lover and the Count. Com. 995  
(Pathe) Saved by Telegraphy. 702  
(Pathe) New Slaves. 252  
(Kalem) Secret of the Still. Drama. 950  
(Urban) Sailor's Return. 989  
(Urban) Scenes in Jersey. 286

Jan. 26, 1913.  
(Bio.) Poor Sick Man. Com. 991  
(Selig) The Spy. Drama. 1000  
(Lubin) Father Love. Drama. 1000  
(Melies) Mary Met the Cowpunchers. 980

Jan. 27, 1913.  
(Pathe) Il Trovatore. 994  
(Vita.) Girl of the Mountains. 999  
(Edison) Black Bordered Letter. Drama. 1000  
(Kalem) Puritans and Indians. Drama. 970

Jan. 28, 1913.  
(Vita.) Davy Jones in the South Seas. 993  
(Pathe) Father Against His Wishes. 704  
(Pathe) Betty Rolls Along. 289  
(S. & A.) The Two Reformations. 682  
(Gau.) Baby Fortune Hunters. 293

Jan. 29, 1913.  
(Bio.) Wreath of Orange Blossoms. 998  
(Pathe) Escape from the Tulleries. 1000  
(Selig) Little Circus Rider. Drama. 1000  
(Lubin) His Bogus Uncle. 1000

Jan. 31, 1913.  
(Vita.) Jean Reaches. 999  
(Edison) The Try-Out. Com. 995  
(S. & A.) Jilted Joker. Com. 940  
(S. & A.) Hank and Lank. Com. 300  
(Gau.) (not reported)

Feb. 1, 1913.  
(Edison) Bumpions and Romeo. Com. 975  
(Pathe) Hearts, Hunger, Happiness. 1000  
(Kalem) Sheriff's Sister. 1000  
(Urban) (not reported)

Feb. 2, 1913.  
(Bio.) Three Sisters. Com. 997  
(Selig) Curse of the Red Man. 1000  
(Lubin) Age vs. Youth. 1000  
(Melies) Only a Sister. 980

Feb. 3, 1913.  
(Pathe) The Slave's Revolt. 990  
(Vita.) Society and the Man. 990  
(Edison) Selling Old Master. Drama. 990  
(Kalem) Trail of the Puma's Charm. 990

Feb. 4, 1913.  
(Vita.) Queen for a Day. 1000  
(Pathe) A Cowboy's Devotedness. 1000  
(S. & A.) (not reported)  
(Gau.) (not reported)

### INDEPENDENT FILM RELEASES.

Jan. 22, 1913.  
(Amer.) When a Man's Single. 980  
(Eclair) Kill the Fly. 442  
(Imp.) The Dream. 1000  
(Yankee) Convict's Last Chance. 990

Jan. 24, 1913.  
(Bison) Red Man's Wrath. 990  
(Powers) A Wife's Love. 990  
(Thanhouser) When Love Was Blind. 990

Jan. 25, 1913.  
(Ambrosio) A Wife's Calvary. 990  
(Atlas) Irish Hearts. 990  
(Champion) Why He Went West. 990  
(Nestor) The Man in 25. 990  
(Reliance) For Remembrance. 990

Jan. 26, 1913.  
(Amer.) Bertie's Bandit. 985  
(Eclair) Revolving Picture. 997  
(Imp.) Phone 1707 Chester. Drama. 997

Jan. 27, 1913.  
(Bison) Trials of Bud Brown. 990  
(Lux) Willie Goes Cycling. 990  
(Lux) An Infamous Son. 990  
(Thanhouser) Prompt Payment. 990  
(Solax) His Best Friend. 990  
(Yankee) A Son of Old Glory. 990

Jan. 28, 1913.  
(Capitol) (not reported)  
(Gt. Northern) Mr. Muggins Has His Sewing Done. 990  
(Gt. Northern) Triumph of Intelligence. 990  
(Italia) My Son Is Guilty. 990  
(Powers) The Masqueraders. 990  
(Reliance) The Last Laugh. 900

Jan. 30, 1913.  
(Amer.) The Genius. 985  
(Eclair) (not reported)  
(Imp.) Maid or Man. 990  
(Yankee) The Tactless Mystery. 990

Jan. 31, 1913.  
(Bison) (not reported)  
(Powers) (not reported)  
(Thanhouser) Only in the Way. 990

Feb. 1, 1913.  
(Ambrosio) (not reported)  
(Atlas) His Great Sacrifice. 990  
(Champion) Judged by Higher Power. 990  
(Nestor) The Bridal Trial. 990

### VAUDEVILLE PERFORMERS' DATES.

Where no date is given, it will be understood that the current week is meant.

Amarantha, Four—Piazza, N. Y. C.  
American Newsboys' Quartette—Pantages', Ta-coma, Wash.; Pantages', Portland, Ore., 30-Feb. 4.  
Arbuckle, Macys—Temple, Detroit, Mich., Feb. 4.  
Arden, Edwin—Keith's, Cleveland, O., 30-Feb. 4.  
Barnes and Crawford—Colonial, N. Y. C.  
Barnes, Stuart—Temple, Detroit, Mich.  
Reban, George—Grand Indianapolis, Ind.  
Bergers, Valerie—Keith's, Phila.  
Bretouns, Mary—New Philadelphia, O., 25-28, Canal Dover 29-32, Orville 30-Feb. 1, Barber-ton 3-4.  
Chandler, Anna—Colonial, N. Y. C.  
Christie, George—Stuart—Park, Phila.  
Circumstantial Evidence—Bronx, N. Y. C.  
Cliff, Laddie—Temple, Rochester, N. Y.  
Cook and Stevens—Bronx, N. Y. C.  
Cooper and Robinson—Temple, Detroit, Mich.  
Crane, Mrs. Gardner—Keith's, Boston, Mass.  
Keith's, Prov., R. I., 30-Feb. 4.  
Crown and Josephine—Orph., Los Angeles, Cal.

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Cunningham and Marion—Maryland, Balto. Keith's, Phila., Pa., 30-Feb. 4.  
Curtis, Sam—Piazza, N. Y. C.  
Dawson Sisters—Keith's, Prov., R. I.  
Delvin and Elwood—Fifth Ave., N. Y. C.  
De Witt, Burns and Torrance—Wintergarten, Berlin, Ger., 2-28, Thalia, Elberfeld, Ger., Feb. 1-11.  
Dinkelspiel's Christmas—Columbia, St. Louis, Mo., Kaubek, Wis., 30-Feb. 2.  
Donlin, Mike, and Isabel Hite—Keith's, Cleveland, O.  
Dullall, Paul—Grand, Pittsburgh, Pa.  
Dupres, Fred—Mary Anderson, Louisville, Ky., Columbia, Cinl., O., 29-Feb. 4.  
Edwards, Gus, Song Review—Shea's, Buffalo, N. Y.

Fire Commissioners—Orph., Omaha, Neb.  
Franklin, Irene—Grand, Pittsburgh, Pa.  
Frederick, Helena—Orph., Spokane, Wash., Orph., Seattle, Wash., 30-Feb. 4.  
Froviol-Mel, Quimbria, Ga., Maj., Little Rock, Ark., 30-Feb. 4.  
Genaro—American, N. Y. C.  
Genoe, Adeline—Alhambra, N. Y. C.  
Girls from Melody Lane—Jeffers, Saginaw, Mich.  
Gibson, Flint, Mich., 30-Feb. 4.  
Goodwin and Hopes—Farrington, Atlanta, Ga.  
Goodwin, Nat—Colonial, N. Y. C.  
Jordan, Kitty—Manhattan, N. Y. C.  
Granville and Rogers—Orph., New Orleans, La.  
Lyric, Mobile, Ala., 30-Feb. 4.  
Grapevine, Charles, and Anna Chance—Alhambra, N. Y. C.  
Green, Ethel—Alhambra, N. Y. C.  
Hamilton, Estelle B.—Pantages', Tacoma, Wash., Pantages', Portland, Ore., 30-Feb. 4.  
Hayman and Franklin—Tivoli, London, Eng., 28-Jan. 29, Palace, Glasgow, Scot., Feb. 6-11.  
Harvard and Harlow—Colonial, N. Y. C.  
Hillman, May—Family, Williamsport, Pa., 23-26, Family, Milton, 26-28, Auditorium, York, 30-Feb. 4.  
Hoey and Meear—Airdome, Chattanooga, Tenn.  
Hoffmann, Gertrude—Hammerstein's, N. Y. C.  
Howard Bros—Alhambra, N. Y. C., Proctor's Newark, N. J., 30-Feb. 4.  
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Innes and Ryan—Maj., Little Rock, Ark., Maj., Ft. Worth, Tex., 30-Feb. 4.  
Iris, Flo—Bronx, N. Y. C.  
Jennings and Beaufort—Orph., Denver, Colo.  
Johnson, Harry—Piazza, N. Y. C.  
Keatons, Three—Poli's, Springfield, Mass.  
Kelly and Kent—Colonial, N. Y. C.  
Kramer and Lee—Colonial, N. Y. C.  
Klein and Clifton—Colonial, Akron, O., Grand, Cleveland, O., 30-Feb. 4.  
Knight, Harlan E.—Orph., Oakland, Cal., Orph., Frisco, Cal., 30-Feb. 11.  
Kurtis-Burns's Dogs—Pantages', Hot Springs, Ark., Frisco, Cal., Ft. Worth, Tex., 30-Feb. 4.  
Leonard, Eddie—Bronx, N. Y. C.  
Levy, Bert—Shea's, Buffalo, N. Y.  
Little Stranger—Grand, Pittsburgh, Pa., Lyric, Dayton, O., 30-Feb. 4.  
Lorch Family—Temple, Detroit, Mich.  
Lucas, Jimmie—Keith's, Boston, Mass.  
Lucas, Luciano—Colonial, N. Y. C.  
Mack, Andrew—Keith's, Prov., R. I.  
Mack, Wilbur, and Nella Walker—Shea's, Buffalo, N. Y., Shea's, Toronto, Ont., 30-Feb. 4.  
McKay and Cartwell—Grand, Indianapolis, Ind., Columbia, Cinl., O., 30-Feb. 4.  
McMahon and Campbell—American, N. Y. C.  
Mason and Keeler—Temple, Rochester, N. Y.  
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Miles, Homer—Hammerstein's, N. Y. C.  
Morris, Felice—Orph., Des Moines, Ia., Orph., Memphis, Tenn., 30-Feb. 4.  
Nava, Tom—Manhattan, N. Y. C.  
Nichols, Nellie V.—Temple, Rochester, N. Y.  
Night in a Turkish Bath—Poli's, Scranton, Pa., Orph., Montreal, P. Q., 30-Feb. 4.  
Noyes, J. C.—Mary Anderson, Louisville, Ky., Columbia, Cinl., O., 29-Feb. 4.  
Photo Shop—Grand, Pittsburgh, Pa.  
Pianophond Minstrels—Keith's, Phila.  
O'Brien, Neil—Manhattan, N. Y. C.  
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Olin, Elita—Froster—Chase's, Washington, D. C.  
Parr, Charlotte—Manhattan, N. Y. C.  
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Reed Bros.—Orph., Portland, Ore.  
Rene, George B.—Bronx, N. Y. C.  
Rhoads' Marionettes: Star, Westbury, R. I., 28-Feb. 4.  
Ries, Fred, Fall River, Mass., 28-29, Central, Lynn, 30-Feb. 4.  
Rocamora, Susanne—Columbia, St. Louis, Mo., Chicago, Ill., 30-Feb. 11.  
Rooney and Bent—Keith's, Phila.  
Rones, Dora—Keith's, Prov., R. I.  
Ryan, Thos. J.—Richfield—Orph., Memphis, Tenn., Orph., New Orleans, La., 30-Feb. 11.  
Sanford, Jere—Empress, Duluth, Minn., Empress, Winnipeg, Man., 30-Feb. 4.  
Seldon's Venus—Hammerstein's, N. Y. C.  
Spindelberg—Orph., Sioux City, Ia., Orph., Lincoln, Neb., 30-Feb. 4.  
Suratt, Valance—Fifth Ave., N. Y. C.  
Tambo and Tamb—Hippodrome, Manchester, Eng., 28-29, Palace, Leicester, 30-Feb. 4.  
Empire, Sunderland, 6-11, Regent, Salford, 13-18, Alhambra, Manchester, 20-25.  
Tanguay, Eva—Orph., Balto., N. Y.  
Tide, Harry—Colonial, N. Y. C.  
Trovato—Manhattan, N. Y. C.  
Tucker, Sophie—American, N. Y. C.  
VAN, CHARLES AND FANNIE—Dominion, Ottawa, Ont.  
Vasco, Flossie—N. Y. C.  
Ward, Fannie—Orph., Seattle, Wash., Orph., Portland, Ore., 30-Feb. 4.  
Whipple, Bayonne—Keith's, Prov., R. I.  
Willard and Bond—Grand, Knoxville, Tenn., Keelsie, Chas., Ill., 29-Feb. 4.  
Williams, Harry, and Jean Schwartz—Alhambra, N. Y. C.  
Willis, Nat—Bronx, N. Y. C.  
Wilson, Jack—Chase's, Washington, D. C.  
WORLD, JOHN W., AND MINDELL KINGSTON—Greenpoint, Balto., N. Y.  
Froster's, Newark, N. J., 30-Feb. 4.  
Wright and Dietrich—Fifth Ave., N. Y. C.  
York, Alva—American, N. Y. C.



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cerned, and impossible to be obeyed literally. Pennsylvania exhibitors and the picture public are urged to interest themselves vigorously in the matter by appeals to their representatives in the Senate and House of Representatives of the Pennsylvania Legislature. This might be done with telling effect if each exhibitor in the State would appeal for the active assistance of the patrons of his theatres. Requests to the spectators by means of well worded lantern slides asking them to write personally to their legislative representatives would no doubt bring about the desired relief.

## MERIT LIST CONTEST

### EIGHTY-NINE FILMS NOW QUALIFIED FOR THE LIST.

Contest Closes Feb. 1, After Which No Votes Will Be Accepted—Reasons for Rejecting a Number of "Assisted" Lists the Past Week.

This is the last week of the Merit List voting. No votes received after Feb. 1 will be accepted. Following is the standing of the Merit List so far as recorded up to Saturday, Jan. 21:

All on Account of the Milk, 95; Aud Robin Gray, 40; Armorer's Daughter, 40; At the Eleventh Hour, 20; Angel of Dawson's Claim, 20; Broken Doll, 50; Big Scoop, 33; Bachelor and Baby, 25; Baby's Shoe, 20; Cleopatra, 33; Cloister's Touch, 25; Call to Arms, 31; Castaways, 25; Colonial Belle, 25; Corner in Wheat, 31; Convict 190, 27; District Attorney, 25; Drink, 25; Daisies, 25; Drumsticks, 25; Dixie Mother, 25; Elektra, 40; Englishman and Girl, 25; Examination Day, 25; Faithful, 25; Face at the Window, 27; Flash of Light, 47; Fugitive, 31; Fishing Smack, 25; Francesca da Rimini, 45; Gray of Dawn, 27; Gold Is Not All, 31; Her Mother's Wedding Gown, 25; Honor of His Family, 20; House With Closed Shutters, 40; How the Aquire Was Captured, 25; Interrupted Honeymoon, 25; In Old California, 25; Jean Goes Fishing, 42; Justman and Theodora, 31; Jean the Matchmaker, 25; Little School Teacher, 25; Last of the Aztecs, 41; Love Is One Another, 25; Love Among the Ruins, 25; Legacy, 34; Lad From Old Ireland, 20; Love, Luck and Gasoline, 25; Manoppe, 29; More than His Duty, 27; Mohawk, 25; Maria's Swan Song, 25; Man Who Learned, 25; Nellie's Farm, 24; Newsworld, 40; Over the Garden Wall, 25; Pippa Passes, 27; Rose of Salem Town, 31; Rose Leaves, 25; Ramona, 25; Resurrection, 25; Ransomed, 20; Red Cross Seal, 20; Rachel, 25; Stars and Stripes, 25; Sepoy's Wife, 31; Salutory Lesson, 20; Sage Cherub and Widow, 31; Sorrows of the Unfaithful, 25; Summer Day, 25; Simple Charity, 45; Song of the Willow, 25; Twisted Trail, 24; Thomas a Becket, 25; The Three of Them, 25; Two Walls and a Stray, 40; To Save Her Soul, 25; Then Shall Not, 24; Two Little Walls, 27; Two Brothers, 25; Unchanging Love, 25; Uncle Tom's Cabin, 31; Ours, 25; Victim of Bridge, 20; Wilful Peggy, 102; With Bridges Burned, 25; Woman From Melon's, 25; What the Daisy Said, 40; Walter No. 5, 43.

A number of votes have been rejected during the past week's counting for violation of some of the conditions governing the contest. Those conditions may be briefly restated as follows: All voters must be readers of THE MIRROR and must give correct name and address. They may vote for as many subjects as they like each week, but their votes must be unqualified and must express their individual critical opinions as to the films which they consider worthy of place in the Merit List. This last condition, which was imposed early in the contest, was announced at the time as being for the purpose of preventing as far as possible "boosting" or assisted voting—that is to say, voting by persons who are merely doing so because some interested person has asked them to send in an arranged list of names. An instance may be cited of several votes received last week all for an identical selection of films, the voters very innocently stating that they so voted because of one person in the casts of all the films named. This is not critical selection of films on their merits, such as this contest contemplates, and the votes, therefore, were not counted. Other votes were rejected for similar reasons. All votes have been preserved and are open to inspection and audit.

### NO NEED OF CENSORSHIP.

Probation Officer Reed, of Tacoma, declaring that many of the films exhibited in that city are of such a nature as to exert a demoralizing influence on the young, is endeavoring to establish a censorship of all pictures shown in the different motion picture houses of the city. The exhibitors in conferring with Superior Judge Chapman declare that Reed has greatly overdrawn matters and are determined to fight the issues.

### LICENSED FILM RELEASES.

Jan. 23, 1911.  
(Bio.) Fate's Turning. Drama. 998  
(Pathe) Max Around the World. 633  
(Pathe) Gasoline for a Tonic. 361  
(Bell) A Robust Patient. 1000  
(Lubin) Father Makes Himself Useful. 1000  
Jan. 24, 1911.  
(Vita) Firemen's Parade. 253  
(Vita) It Did Look Suspicious. 617  
(Edison) An Eventful Evening. Drama. 1000  
(S. & A.) A Sin Unpardonable. Drama. 988  
(Gau.) Twilight of a Sailor's Life. 945

Jan. 25, 1911.  
(Edison) Lover and the Count. Com. 995  
(Pathe) Saved by Telegraphy. 702  
(Pathe) New Slaves. 282  
(Kalem) Secret of the Still. Drama. 950  
(Urban) Sailor's Return. 689  
(Urban) Scenes in Jersey. 296

Jan. 26, 1911.  
(Bio.) Poor Sick Man. Com. 991  
(Bell) The Spr. Drama. 1000  
(Lubin) Father Love. Drama. 1000  
(Melies) Mary Met the Cowpunchers. 980

Jan. 27, 1911.  
(Pathe) Il Trovatore. 984  
(Vita) Girl of the Mountains. 990  
(Edison) Black Bordered Letter. Drama. 1000  
(Kalem) Puritans and Indians. Drama. 970

Jan. 28, 1911.  
(Vita) Davy Jones in the South Seas 995  
(Pathe) Father Against His Wishes. 704  
(Pathe) Betty Rolls Along. 289  
(S. & A.) The Two Reformations. 982  
(Gau.) Baby Fortune Hunters. 293

Jan. 30, 1911.  
(Bio.) Wreath of Orange Blossoms. 993  
(Pathe) Escape from the Tuilleries. 1000  
(Bell) Little Circus Rider. Drama. 1000  
(Lubin) His Bogus Uncle. 1000

Jan. 31, 1911.  
(Vita) Jean Rosses. 995  
(Edison) The Try-Out. Com. 995  
(S. & A.) Jilted Joker. Com. 940  
(S. & A.) Hank and Lank. Com. 360  
(Gau.) (not reported)

Feb. 1, 1911.  
(Edison) Bumpions and Bomeo. Com. 975  
(Pathe) Hearsa. Hunger. Happiness. 975  
(Kalem) Sheriff's Sister. 975  
(Urban) (not reported)

Feb. 2, 1911.  
(Bio.) Three Sisters. Com. 997  
(Bell) Curse of the Red Man. 1000  
(Lubin) Age vs. Youth. 1000  
(Melies) Only a Sister. 980

Feb. 3, 1911.  
(Pathe) The Slave's Revolt. 997  
(Vita) Society and the Man. 997  
(Edison) Selling Old Master. Drama. 990  
(Kalem) Trail of the Poma's Charm. 990

Feb. 4, 1911.  
(Vita) Queen for a Day. 1000  
(Pathe) A Cowboy's Devotedness. 1000  
(S. & A.) (not reported)  
(Gau.) (not reported)

### INDEPENDENT FILM RELEASES.

Jan. 23, 1911.  
(Amer.) When a Man's Single. 980  
(Eclair) Kill the Fly. 442  
(Imp.) The Dream. 1000  
(Yankee) Convict's Last Chance. 1000

Jan. 24, 1911.  
(Bison) Red Man's Wrath. 990  
(Powers) A Wife's Love. 990  
(Thanhouse) When Love Was Blind. 990

Jan. 25, 1911.  
(Ambrosio) A Wife's Calvary. 990  
(Atlas) Irish Hearts. 990  
(Champion) Why He Went West. 990  
(Nestor) The Man in 25. 990  
(Belliance) For Remembrance. 990

Jan. 26, 1911.  
(Amer.) Bertie's Bandit. 985  
(Itala) Revenging Picture. 985  
(Imp.) Phone 1707 Chester. Drama. 997

Jan. 27, 1911.  
(Bison) Trials of Bud Brown. 990  
(Lux) Willie Goes Cycling. 990  
(Lux) An Infamous Son. 990  
(Thanhouse) Prompt Payment. 990  
(Thanhouse) Stealing a Ride. 990  
(Solar) His Best Friend. 990  
(Yankee) A Son of Old Glory. 990

Jan. 28, 1911.  
(Capitol) (not reported)  
(Gt. Northern) Mr. Muggins Has His Sewing Done. 990  
(Gt. Northern) Triumph of Intelligence. 990  
(Itala) My Son Is Guilty. 990  
(Powers) The Masqueraders. 990  
(Belliance) The Last Laugh. 990

Jan. 30, 1911.  
(Amer.) The Genius. 985  
(Eclair) (not reported)  
(Imp.) Mad of Man. 985  
(Yankee) The Tactful Mystery. 985

Jan. 31, 1911.  
(Bison) (not reported)  
(Powers) (not reported)  
(Thanhouse) Only in the Way. 990

Feb. 1, 1911.  
(Ambrosio) (not reported)  
(Atlas) His Great Sacrifice. 990  
(Champion) Judged by Higher Power. 990  
(Nestor) The Bridal Trial. 990

### VAUDEVILLE PERFORMERS' DATES.

Where no date is given, it will be understood that the current week is meant.

Amarantha, Four—Piana, N. Y. C.  
American Newsboys' Quartette—Pantages, Tacoma, Wash.; Pantages, Portland, Ore., 30-Feb. 4.  
Arbuckle, Mabel—Temple, Detroit, Mich.  
Archie, Edwin—Keith's, Cleveland, O., 30-Feb. 4.  
Barnes and Crawford—Colonial, N. Y. C.  
Barnes, Stuart—Temple, Detroit, Mich.  
Beban, George—Grand, Indianapolis, Ind.  
Bergere, Valerie—Keith's, Phila.  
Bowers and Devine—Lyric, Abilene, Kan.  
Brettonne, May—New Philadelphia, O., 23-25.  
Canal Dover 23-25, Orrville 30-Feb. 1, Barber-  
ton 2-4.  
Chandler, Anna—Colonial, N. Y. C.  
Charles, George Stuart—Park, Phila.  
Circumstantial Evidence—Bronx, N. Y. C.  
Cliff, Laddie—Temple, Rochester, N. Y.  
Cook and Stevens—Bronx, N. Y. C.  
Cooper and Robinson—Temple, Detroit, Mich.  
Craze, Mrs. Gardner—Keith's, Boston, Mass.  
Keith's, Fred, R. L., 30-Feb. 4.  
Cros and Josephine—Orphe, Los Angeles, Cal.

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Cunningham and Marion—Maryland, Balto. Keith's, Phila., Pa., 30-Feb. 4.  
Curtis, Sam—Piana, N. Y. C.  
Dagwell Sisters—Keith's, Prov., R. I.  
Delvin and Elwood—Fifth Ave., N. Y. C.  
De Witt, Burns and Torrance—Wintersarten, Berlin, Ger., 2-25, Thalia, Elberfeld, Ger., Feb. 1-11.  
Dinkelspiel's Christmas—Columbia, St. Louis, Mo., Milwaukee, Wis., 30-Feb. 4.  
Donila, Mike, and Mabel Hite—Keith's, Cleveland, O.  
Dullmal, Paul—Grand, Pittsburgh, Pa.  
Dupres, Fred—Mary Anderson, Louisville, Ky., Columbia, Clait., O., 29-Feb. 4.  
Edwards, Gus, Song Review—Shea's, Buffalo, N. Y.  
Fire Commissioners—Orphe, Omaha, Neb.  
Franklin, Irene—Grand, Pittsburgh, Pa.  
Frederick, Helena—Orphe, Spokane, Wash., Orphe, Seattle, Wash., 30-Feb. 4.  
Frevoll—Maj., Columbia, Ga., Maj., Little Rock, Ark., 30-Feb. 4.  
Genaro—American, N. Y. C.  
Genes, Adeline—Alhambra, N. Y. C.  
Girls from Melody Lane—Jewett, Saginaw, Mich.  
Hilou, Flint, Mich., 30-Feb. 4.  
Goldsmith and Hoppe—Forsythe, Atlanta, Ga.  
Goodwin, Nat—Colonial, N. Y. C.  
Gordon, Kitty—Manhattan, N. Y. C.  
Granville and Rogers—Orphe, New Orleans, La.  
Lyric, Mobile, Ala., 30-Feb. 4.  
Grapewin, Charles, and Anna Chance—Alhambra, N. Y. C.  
Green, Ethel—Alhambra, N. Y. C.  
Hamilton, Stella E.—Pantages, Tacoma, Wash., Pantages, Portland, Ore., 30-Feb. 4.  
Hayman and Franklin—Tivoli, London, Eng., 25-Jan. 23, Palace, Glasgow, Scot., Feb. 6-11.  
Harward and Hayward—Maj. Houston, Tex.  
Harris, May—Family, Williamsport, Pa., 23-25, Family, Milton, 23-25, Auditorium, York, 30-Feb. 4.  
Hoey and Mosar—Aldome, Chattanooga, Tenn.  
Hoffmann, Gertrude—Hammerstein's, N. Y. C.  
Howard Bros—Alhambra, N. Y. C., Proctor's, Newark, N. J., 30-Feb. 4.  
INGRAM, J. M. & FRACE—600 West 137th St., N. Y. C., N. Y.  
Innes and Ryan—Maj., Little Rock, Ark., Maj., Ft. Worth, Tex., 30-Feb. 4.  
Irwin, Flo—Bronx, N. Y. C.  
Jennings and Bentzen—Orphe, Denver, Colo.  
Johnson, Harry—Piana, N. Y. C.  
Keaton, Thos.—Pola's, Springfield, Mass.  
Kelly and Kent—Colonial, N. Y. C.  
Kessler and Lee—Colonial, N. Y. C.  
Klein and Clifton—Colonial, Akron, O., Grand, Cleveland, O., 30-Feb. 4.  
Knight, Harlan E.—Orphe, Oakland, Cal., Orphe, Frisco, Cal., 30-Feb. 11.  
Kurtis-Busse's Dogs—Princess, Hot Springs, Ark., Princess, Ft. Worth, Tex., 30-Feb. 4.  
Leonard, Eddie—Bronx, N. Y. C.  
Lerner, Bert—Shea's, Buffalo, N. Y.  
Little Strangers—Grand, Pittsburgh, Pa., Lyric, Dayton, O., 30-Feb. 4.  
Loren Family—Temple, Detroit, Mich.  
Lucas, Jimmie—Keith's, Boston, Mass.  
Lucia, Luciano—Keith's, Phila.  
Mack, Andrew—Keith's, Prov., R. I.  
Mack, Wilbur, and Nella Walker—Shea's, Buffalo, N. Y., Shea's, Toronto, Ont., 30-Feb. 4.  
McKay and Cartwell—Grand, Indianapolis, Ind., Columbia, Clait., O., 30-Feb. 4.  
McMahon and Chappelle—American, N. Y. C.  
Mason and Keeler—Temple, Rochester, N. Y.  
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Miles, Homer—Hammerstein's, N. Y. C.  
Morris, Felice—Orphe, Des Moines, Ia., Orphe, Memphis, Tenn., 30-Feb. 4.  
Nave, Tom—Manhattan, N. Y. C.  
Nichols, Nellie V.—Temple, Rochester, N. Y.  
Night in a Turkish Bath—Pola's, Scranton, Pa.  
Orphe, Montreal, F. C., 30-Feb. 4.  
Nugent, J. C.—Mary Anderson, Louisville, Ky.  
Panto Shoes—Grand, Pittsburgh, Pa.  
Piano and Minstrel—Keith's, Phila.  
O'Brien, Nell—Manhattan, N. Y. C.  
Oily, Madame—American, N. Y. C.  
Otis, Elita Proctor—Chase's, Washington, D. C.  
Perry, Charlotte—Manhattan, N. Y. C.  
Primrose, George—American, N. Y. C.  
Reed Bros—Orphe, Portland, Ore.  
Reed, George B.—Bronx, N. Y. C.  
Rhoads, Marionette—Star, Westerly, R. I., 23-25, Premier, Fall River, Mass., 23-25, Central, Lynn, 30-Feb. 4.  
Becamore, Rosanne—Columbia, St. Louis, Mo., Chicago, Ill., 30-Feb. 11.  
Rooney and Bent—Keith's, Phila.  
Rones, Dora—Keith's, Prov., R. I.  
Ryan, Thos. J.—Richfield—Orphe, Memphis, Tenn., Orphe, New Orleans, La., 30-Feb. 11.  
Sanford, Jere—Empress, Duluth, Minn., Empress, Winnipeg, Man., 30-Feb. 4.  
Seldom's Venus—Hammerstein's, N. Y. C.  
Spiegel Bros—Orphe, Sioux City, Ia., Orphe, Lincoln, Neb., 30-Feb. 4.  
Sorrell, Valeria—Fifth Ave., N. Y. C.  
Tambie and Tambie Hippodrome—Manhattan, Eng., 23-25, Palace, Leicester, 30-Feb. 4.  
Empire, Sunderland, 6-11, Regent, Salford, 12-15, Alhambra, Manchester, 20-25.  
Tanguay, Eva—Orphe, Blyth, N. Y.  
Tighe, Harry—Colonial, N. Y. C.  
Trotter—Manhattan, N. Y. C.  
Trotter, Sophie—American, N. Y. C.  
VAN, CHARLES AND FANNIE—Dominion, Ottawa, Ont.  
Vaso—Piana, N. Y. C.  
Ward, Fannie—Orphe, Seattle, Wash., Orphe, Portland, Ore., 30-Feb. 4.  
Whipple, Bayonne—Keith's, Prov., R. I.  
Willard and Bond—Grand, Knoxville, Tenn., Kedzie, Chgo., Ill., 30-Feb. 4.  
Williams, Harry, and Jean Schwartz—Alhambra, N. Y. C.  
Willis, Nat—Bronx, N. Y. C.  
Wilson, Jack—Chase's, Washington, D. C.  
WORLD, JOHN W. AND MINDELL KINGSTON—Greenpoint, Blyth, N. Y.  
Proctor's, Newark, N. J., 30-Feb. 4.  
Wright and Dietrich—Fifth Ave., N. Y. C.  
York, Alva—American, N. Y. C.



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